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GSCA Conference In Austin, Sept. 20–22

More than 350 people attended the annual conference and trade show of the **Giant Screen Cinema Association** in Austin, TX, Sept. 20–22, where they saw screenings of 15 new films, clips from 29 films in production, and presentations on 13 projects in development. There were seven professional development sessions, a trade show, and an awards ceremony.

The conference was hosted by the **Bob Bullock Texas State History Museum**, whose 400-seat IMAX theater features a ten-year-old IMAX GT 3D projector and a 61x84-foot (19x26-meter) screen. Added to the booth for digital screenings and demos were two **Barco** 4K digital cinema projectors.

On the day after the conference proper, the **Fort Worth Museum of Science and History**, about 120 miles north of Austin, hosted Dome Day, with screenings of several new films on its IMAX Dome theater.

As has been the case for the past few meetings, the coming transition to digital projection was a major emphasis of the

meeting. Two events — one “private,” one public — were the talk of the conference. The first was a invitation-only meeting for IMAX theaters at which **Greg MacGillivray** and reps from **Imax Corporation** discussed the co-production deal they were finalizing and described the next-generation IMAX digital projection system, due out in late 2013. (For more on this story, see article at right.) The second was a “shootout” arranged by the GSCA’s Technical Committee, in which film images from the IMAX 15/70 projector were compared side-by-side with 4K images from the Barco digital projector.

Digital demonstration

The GSCA’s Technical Committee has been charged with arranging demonstrations that will help inform members about digital projection systems. As the first in what are expected to be a series of such demonstrations, the shootout in Austin was primarily intended to compare the resolution of the two systems.

Committee co-chairs **Glenn Newland**, of **Technicolor**, and **Andrew Oran**, of **FotoKem Industries**, assembled identical film and digital reels with resolution charts and live-action footage from several giant-screen films that were shot on 15/65 film. A split screen was arranged with film projected on one side of the screen and digital on the other. The digital image was flipped so that the same portion of the frame appeared on both sides, for direct comparison.

The original plan was for the digital material to be shown in full screen width, which would not fill the height of the screen, and full height, which would overshoot the width. This would have re-

(see *GSCA* on page 6)

MacGillivray/Imax Corp. Deal Raises Concerns

At the GSCA conference in Austin in September (see article at left), **Greg MacGillivray**, president of **MacGillivray Freeman Films**, and **Imax Corporation** reps including former MFF exec **Mike Lutz**, told an invitation-only group of about 100 theater representatives that the companies intended, in the words of a subsequent press release, to “form a long-term content alliance.” Under the agreement, which had not been finalized as this issue went to press, MFF, Imax, and **Warner Bros. Pictures** will co-produce *To The Arctic 3D*, which MacGillivray has been developing since 2006 and shooting since 2008. That film and subsequent co-productions will be released exclusively to IMAX theaters.

The press release also said the parties were also considering a “broader alliance that may include marketing, distribution, and co-financing efforts to support institutional IMAX exhibitors.” MacGillivray tells *LF Examiner* that the initial agreement covers only *To The Arctic* and *One World One Ocean*, but that a larger deal that could encompass existing films in the MFF library will be concluded in the next few months.

The move appears to provide advantages to both parties. MacGillivray obtains funding for several projects that he has been trying to start or complete for several years, including the multi-platform *One World One Ocean* campaign, and gains the support of Warner Bros.’ marketing and distribution organizations. His films will presumably get wider distribution to multiplex screens, thanks to Imax’s joint-venture deals with major cinema chains,

(see *MFF* on page 10)

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Who Won the 15/70 vs. 4K Shootout?

One man's opinion

By James Hyder

Did film or digital "win" the shootout at the GSCA conference in Austin? (See article on page 1.) The most definitive answer is "neither."

The model for these demos is the testing process that the Digital Cinema Initiatives developed in the middle of the last decade to compare early digital systems to 35mm film. However, those tests had several million dollars in funding, which enabled them to be far more thorough and scientifically rigorous than anything the GS industry could possibly afford.

Although the GSCA's Technical Committee worked hard to make the Austin demo as fair and objective as possible, and the various vendors did everything to present their systems in the best possible light, circumstances prevented it from coming off exactly as planned (see sidebar: *Port Glassgate*). Even if it had, it could not have provided all the information a theater might need to decide on converting to digital.

As a result, opinions about the Austin test — including the results of the survey conducted during the demo — are just that: opinions. It is not possible to say objectively that digital is better or worse than film. The demo allowed people to get an impression of how the two systems compare in the best setting it was possible to arrange.

To see the greatest possible detail in the projected images, I sat in the first row of the IMAX theater, about 34 feet (10 meters) from the 62x82-foot (19x25-meter) screen. Although I have presbyopia and need glasses for reading, my distance vision for objects more than about ten feet away is nearly perfect.

In the resolution charts, the 15/70 film and 4K digital images were extremely close, although in the 11K scan the digital image showed slightly more detail. With live-action images it was harder to discern clear differ-

ences in resolution, but I felt film had a slight edge in a few scenes. However, I suspect that that advantage wouldn't have been detectable beyond the first few rows. And in most of the rest of the scenes there was no significant difference.

Much more noticeable was the difference in color between film and digital. In general the digital image had cleaner, brighter whites, as opposed to a yellowish cast present in much of the film footage. I tended to prefer the digital image in most scenes, although I heard from others who found film's color tones more pleasing.

My overall impression, as it was after the Digital Symposium in Galveston in January (see *LF Examiner*, February 2011), is that 4K digital is almost as good as 15/70, and that most people would be hard pressed to tell the difference between them.

It is unfortunate that the full-height demo was canceled, but as I mentioned in my coverage of the Digital Symposium, I was one of the few people present to see 15/70 side-by-side with full-height 4K digital in Galveston on the day after the January meeting. Although it was slightly softer in some scenes, and the light level was a little lower, it was much better than I expected it to be, considering it was throwing away almost 30% of the chip's real estate.

Do I recommend scrapping a 15/70 projector and switching to digital now? No, but that is mainly because it is impossible for anyone to make a blanket recommendation for all existing GS film theaters. Each venue will have to examine its circumstances and needs and weigh the available options. For the few years, at least, there should be little difficulty in obtaining film prints of most new releases or library titles. Theaters that can wait will be better able to assess the digital systems that will become available in coming years, and see how they might suit their mission and financial imperatives.

The biggest issue is whether to choose IMAX digital or a standard DCI-compliant system. As we outline

in the "Fact Check" section on page 11, the IMAX digital system is proprietary: virtually all films played on it must receive special processing that can only be performed by Imax Corporation. This establishes Imax as a gatekeeper in a way that is not possible with DCI-compatible content. Theaters must decide whether the IMAX brand and being able to show Imax releases, and possibly films from MacGillivray Freeman Films' library (see article on page 1) is worth the premium price of the IMAX hardware, the limited availability of titles from other providers, and the other disadvantages of operating a proprietary system.

Those who feel they must decide sooner rather than later will have to make that decision without as complete a view of where the industry is heading. But in so doing they will set the trends that others will follow (or not). Theaters that switch to or add a non-IMAX system before Imax's next-gen system is unveiled will establish the viability of such systems in the GS marketplace. Concern that they may be successful and head the industry toward a non-IMAX tipping point is undoubtedly behind Imax's recent hiring of Mike Lutz and its deal with MacGillivray Freeman Films.

Theaters that own their IMAX film projectors are perhaps in the most enviable position. They can add digital and keep running the film projector, dropping the IMAX brand if need be, but otherwise having the best of both worlds. Three theaters have done so to date — the Swiss Transport Museum in Lucerne; the Cradle of Aviation in Garden City, NY; and Moody Gardens in Galveston, TX. All three ended their IMAX licensing contracts and removed the IMAX name from their theater names and buildings, but continue to use the IMAX projector. *LFX* knows of at least one or two more theaters that are probably going to follow the same path in the near future. All of them have told us that the IMAX brand is no longer worth the high premium price the company charges.

Digital 3D Revolution: The Times They Are A-Changin'

By Don Kempf

In September 2010, I wrote an article for *LF Examiner* titled "Industry at the Crossroads: The Digital 3D Revolution," that discussed how digital technologies were unleashing economic forces that would revolutionize and revitalize the museum-based film market — one that had been struggling for well over a decade. The article indicated that, while we were not quite at the "tipping point," the time horizon was "probably much sooner than most people realize." Well, it has been about one year, and I believe we have now reached that "point of no return." Those that are embracing this digital revolution are already realizing these benefits — and then some.

Our grand past

When I entered the giant-screen industry in 1997, it was alive and well. At the conference in Vancouver, **MacGillivray Freeman Films** hosted a private rough-cut screening of its highly anticipated film, *Everest*. While I did not attend, I was standing outside the theater as everyone exited, and you could feel the excitement in the air. *Everest* went on to achieve unprecedented success and drew a great deal

Of the New Films and Films in Production presented at the GSCA conference, virtually all will be released in DCI-compliant digital format, IMAX digital, or both. A handful will be available only in digital, not on film. This trend can be expected to accelerate. Imax reps have reportedly told IMAX theaters that studios will stop offering film prints of DMR releases in about two years, a time frame that coincides with the expected introduction of the next-gen IMAX digital system.

Precisely how long a viable selection of films will be available to 15/70 theaters can't be predicted at this moment, but at some point, perhaps sooner than many people expect, 15/70 film will follow nitrate prints, Cinerama, 5-perf 70mm, and Showscan into the pantheon of late, great motion picture processes.

of attention to our business.

But over the past decade this vibrant atmosphere has steadily declined. Conference attendance has continued to slip, most top-level museum executives have lost interest in the giant-screen market, **Imax Corporation** has shifted its strategic focus away from museums and toward its growing commercial multiplex network, and Hollywood DMR films have taken much of the attention — and screen time — away from traditional educational documentaries, even at museum theaters.

But as often happens, the pendulum is now swinging back the other way. And I believe that it will soon be doing so with a vengeance, driven by all that digital 3D has to offer. That digital 3D provides vastly superior economics comes as no surprise, given the historical challenges of 15/70. But what is unprecedented — and what I believe will drive the digital revolution forward quite swiftly — is the dawning realization that digital 3D technologies can provide giant-screen audiences with a higher quality experience, both in terms of image quality, and even more importantly, in terms of content. Digital 3D offers programming options that are superior to the relatively limited selections that the 15/70 community has experienced lately.

The switch to digital 3D has already begun among giant screens, and I believe its pace will pick up considerably over the next 18 months. I predict that within three years 15/70 will essentially be extinct.

Welcome to the revolution

The first sign that the digital revolution was finally upon us came in January 2011 at a relatively small but groundbreaking event held in Galveston, TX. With digital technologies on the rise, **Moody Gardens** and my company, **D3D Cinema**, co-hosted what would become the first annual Digital Cinema Symposium. The event was attended by about 150 people, mostly large-format industry veterans, and had a dual focus. First was a comparison of the economics of digital versus film. Second was a quality "shootout," testing how digi-

tal compared to 15/70. Fittingly, both took place on Moody Gardens' 60x80-foot (18x24-meter) giant screen.

The economic comparison took place on day one. Moody Gardens' CEO **John Zendt**, who had recently added a digital 3D system to the 15/70 IMAX 3D booth, presented a side-by-side cost comparison. By virtually eliminating 15/70 print and maintenance budgets, lowering electrical costs as well as lamp usage, and through labor savings, Moody Gardens was realizing about \$350,000 each year in operating cost savings. And this does not include savings from discontinuing IMAX system licensing payments some theaters make. Zendt's chart was simple yet stunning.

Of course, none of these economics would mean anything if the quality of the digital image on screen was unacceptable. So day two focused on the technology comparison. The most dramatic demonstration was a split-screen presentation of a series of clips projected in 15/70 on one side of the screen and in digital 4K on the other. After seeing the images side-by-side,

(see **KEMPF** on page 16)

NOTE

Based on comments from readers and our own perceptions, we are changing what we include in our bookings listings. Starting with this issue, we will no longer list Hollywood films shown in multiplex IMAX theaters. Those films will be listed when they are shown in non-multiplex theaters, and conversely, non-Hollywood giant-screen films showing on multiplex IMAX screens will also be listed.

The reason for making this change is that nearly all multiplex screens show nearly all DMR films, and their inclusion significantly increased the number of listings shown each month. This made it harder for our readers, most of whom are more concerned with non-Hollywood product, to winnow out the information about the films and theaters they are most interested in.

We welcome your comments about this change.

THE BIZ

DEALS

Imax licenses Kodak laser tech

Imax Corporation has agreed with **Eastman Kodak Company** to license “certain exclusive rights in the digital cinema field” relating to Kodak’s laser projection patents and complementary technologies for a period of ten years. Imax said the patents would help it develop laser-powered digital projectors for its largest flat and dome screen theaters with screens between 80 and 100 feet wide.

Several media reports cited an unnamed source as saying that Imax will pay tens of millions of dollars, but less than \$50 million, plus royalties, for exclusive access to 100 laser projection patents and the cinema rights to 10,000 other Kodak patents. The deal follows Imax’s investment last year in New Hampshire-based **Laser Light Engines**, which provides Imax with exclusive access to some of that company’s inventions for large-format projection systems (see *The Biz*, Summer 2010).

In an interview, Imax CEO **Richard Gelfond** said that the Kodak patents “protect us against infringing against them, and we’ll mine them over time in the cinema space.”

Operationally, lasers have the potential of filling larger screens, running much cooler, and using less power than conventional lamp-based light sources. Image-wise, lasers can overcome the light lost to 3D filters and offer a greater contrast range and wider color gamut than current light sources.

Imax’s previously reported laser plans entailed replacing the lamphouses of the conventional **Christie** DLP projectors on which its system is based with laser-powered white-light sources provided by LLE. This strategy is distinctly different from Kodak’s, which designed a projector from the ground up to use lasers’ inherent colors and polarization to their greatest advantage. If Imax intends ultimately to follow that path and build new systems from a clean sheet of paper, it is unlikely that production models could be ready by 2013, which is when it has said its next-

generation digital system will be released. More probable is that it will continue on its original course and perhaps use the Kodak intellectual property for subsequent systems. The patents could also allow Imax to hinder competitors from following similar paths.

According to the *Wall Street Journal*, between 2008 and 2010, Kodak took in \$1.9 billion from intellectual-property licenses and lawsuits, as it attempted to stave off bankruptcy in its transition from analog to digital technology. Kodak’s share price has fallen from a high of nearly \$6.00 last December to about \$1.25 as this issue went to press.

The announcement didn’t help the price of either company’s stock in the short term: Imax shares were essentially unchanged a week after the announcement. Their price hit a 52-week low of \$12.57 in early October, before the Kodak deal, after hitting an all-time high of \$38.00 in June.

Detroit SC closes temporarily

On Sept. 28, the **Detroit Science Center** closed its doors and laid off its 114 employees, nominally for a limited time, because of serious cash-flow and debt issues that were only disclosed after its former president was forced out a month earlier. Two weeks later, the board said it was hoping to obtain \$5 million in loans that would help the center reopen at the end of October. As this issue went to press the center was expected to reopen on Oct. 26.

According to reports in the *Detroit Free Press*, the science center owes vendors and creditors about \$1 million, has defaulted on its \$4.8 million mortgage, and maxed out a \$1 million line of credit that had been supporting its operations. The closure came when the board realized that it wouldn’t be able to make its \$150,000 biweekly payroll.

A small team of senior staff and board members, led by **John Miller**, former vice chairman of the board who is now acting

CEO, is developing a plan to turn the center around over three to five years. The *Free Press* reported that corporate sponsors like **Ford Motor Company** and **Chrysler** may help the museum get back on its feet.

Former president and CEO **Kevin Prihod** reportedly resigned in late August, but later told the *Free Press* that he had been forced out over a conflict with board members about a business subsidiary he had created to build traveling exhibits for the science center. The company, **Designs & Exhibits**, created a \$3 million touring show, “Accidental Mummies of Guanajuato,” that became embroiled in lawsuits and never recouped its costs. Losses from the business contributed to the museum’s \$1 million deficit in 2010, on a budget of \$12 million.

According to the latest reports, the reorganization plan calls for the subsidiary to be dissolved and an unspecified number of employees to be permanently laid off.

Nat Geo theater partnerships

National Geographic Cinema Ventures has launched a partnership plan that offers content and theater branding to digital 3D theaters in museums. The plan, unveiled at the conference of the **Association of Science/Technology Centers** in Baltimore, MD, this month, provides access to five existing giant-screen titles in Nat Geo’s library, plus a flow of current and future digital productions. It does not restrict content from other providers.

For a licensing fee, museums can also brand their theaters as National Geographic theaters to take advantage of the international fame and goodwill of the brand, and to obtain additional marketing support, taking advantage of Nat Geo’s many media platforms. Nat Geo will advise theaters on hardware, but does not take a role or financial interest selecting or installing projection systems.

For more information, contact **Mark Katz**, mkatz@ngs.org, or **Nikki Lowry**, nlowry@ngs.org.

THE BIZ

DEALS

Imax multiplex deals

Imax Corporation has signed new digital theater deals with exhibitors in South Korea, Canada, Malaysia, and Kenya. In South Korea, CJ CGV Holdings has signed a deal to install 15 new IMAX digital theaters in China. The first systems will be installed this year, with the rest opening between 2013 and 2017. The announcement brings CJ CGV's commitment to 50 IMAX theaters, which will make it the fourth-largest IMAX operator in the world. The chain currently operates 645 conventional screens and ten IMAX digital screens at 81 theaters in South Korea.

In Canada, Imax expanded its deal with Cineplex Entertainment by two theaters, to open in London, ON, and Victoria, BC, in December. This brings the chain's total IMAX screens to 14.

The Malaysian joint revenue sharing deal with TGV Cinemas will install one digital theater in a shopping mall in Petaling Jaya, just outside Kuala Lumpur in December. The chain has 117 screens in 15 theaters in Malaysia.

Blue Sky World Entertainment will install an IMAX digital system in a theater in Nairobi, Kenya, the first in central Africa. It is expected to open in March 2012.

MiT to resell NEC projectors

California-based Moving Image Technologies has been named as a master reseller for DCI-compliant digital cinema projectors, cinema servers, and other systems by NEC Display Solutions of America. The deal covers the U.S., Canada, Mexico, Central and South America and the Caribbean. MiT will provide direct sales and distribution of NEC products and provide parts and field support from its Fountain Valley, CA, headquarters.

In unrelated news, MiT has developed a large version of its Image Mover cart-and-track system that will allow giant-screen film and digital cinema projectors to share the ideal center position in a projection booth. The first public installation has just

occurred at the Eames Theater at the Pacific Science Center in Seattle, WA, which will reopen later this year with both IMAX film and IMAX digital projectors.

Liberty hires Hoffman as CEO

The Liberty Science Center has selected author Paul Hoffman as its new president and CEO, replacing Emlyn Koster, who left earlier this year (see item below). Hoffman has written articles for the *New York Times*, *New Yorker*, and *Wired*, and 11 books, including a biography of mathematician Paul Erdős entitled *The Man Who Loved Only Numbers*. He served as editor in chief of *Discover* magazine for ten years and president and publisher of *Encyclopedia Britannica*. Hoffman graduated summa cum laude and Phi Beta Kappa from Harvard College, and is a member of the American Academy of Arts and Sciences.



Paul Hoffman

William A. Tansey, chairman of the LSC board, said in a press release that "there are very few people who can illuminate the adventure and beauty of science as well as Paul."

Huggins joins Rhythm & Hues

Giant-screen veteran Charlotte Huggins has joined animation and effects studio Rhythm & Hues as executive producer of its Special Projects division, which includes theme park and special venue attractions. Huggins was president and head of production at nWave Pictures for more than ten years, producing seven giant-screen films there, including *Thrill Ride*, *Encounter in the Third Dimension*, and *Misadventures in 3D*. In 2008, she produced the 3D feature film, *Journey to the*



Charlotte Huggins

Center of the Earth, starring Brendan Fraser, for New Line Cinema.

Jaspering heads Exploreum

Gretchen Faust Jaspering has been named executive director of the Gulf Coast Exploreum in Mobile, AL, effective Oct. 10, replacing Mike Sullivan, who retired in 2009 after 11 years as its head. Jaspering was president of the Giant Screen Cinema Association from 2005 to 2010, and before that was vice president of sales and marketing at the Saint Louis Science Center in Missouri from 1999 to 2005. She has more than 25 years of experience in science center management, IMAX theaters, marketing, and public relations.



Gretchen Jaspering

Koster is new CEO of ILI

Emlyn Koster has been named president and CEO of the Maryland-based Institute for Learning Innovation, a 25-year-old non-profit that "advances the philosophy and practice of informal education." According to a press release, "ILI has traditionally focused on assisting museums, libraries, aquaria, zoos, and cultural communities to optimize the impact of their learning experiences through research and evaluation."



Emlyn Koster

Koster, who will relocate to Maryland, comes to ILI from the Liberty Science Center in Jersey City, NJ, where he was president and CEO for 15 years. Before that he was director of the Ontario Science Center in Toronto, ON, Canada, and the Royal Tyrrell Museum of Paleontology in Alberta, Canada. He holds a Ph.D. in geology from the University of Ottawa.

360 Attend GSCA Conference in Austin in September

(from GSCA on page 1)

quired the use of two separate projectors, with different lenses. Unfortunately, technical problems prevented the full-height test from happening, so only the full-width test was presented. (See "Port Glass-Gate" on page 9.)

To help the GSCA evaluate the perceptions of the demo, delegates were given forms that asked them to rate the digital image as better than, equal to, or worse than film for each of the clips presented. The results from this informal survey are being tabulated by the GSCA, and were not available when this issue went to press. They are expected early in November. (For James Hyder's opinion of the demo, see his column on page 2.)



Technical committee co-chairs Glenn Newland and Andrew Oran.

Digital Transition

The issues surrounding the industry's conversion to digital projection were addressed in a panel discussion entitled "The Wonder Years or the Twilight Zone?" Moderators **Toby Mensforth**, formerly chair of the GSCA, and **Paul Fraser**, of **Blaze Digital Cinema Works**, asked seven panelists representing a spectrum of the GS industry for their views on what the

transition to digital will mean. **Christian Scheidegger**, of the **Swiss Transport Museum** in Lucerne, advised his colleagues not to start with technical concerns, but to ask what their institutions stand for, who their audiences are, and where they will get content. His museum opted to add a 3D digital system in its IMAX 2D theater in 2008, because switching to IMAX 3D was "out of

the question." They continue to use the IMAX system, which they own outright, to show 40-minute films, although Scheidegger admitted that he doesn't know how much longer great movies that fully use the giant screen will be released in 15/70.

Chris Hurtubise, of **COSI Columbus**, spoke about the conversion of her **Iwerks** 8/70 film theater to digital earlier this year. Hers was one of only a handful of 8/70 3D theaters built, and getting 3D content had never been easy, so digital offered more flexibility and a much greater variety of content. She recommended getting "leadership support in your organization from the outset." COSI's board was involved early in the process, and became "fully engaged." She echoed Scheidegger's suggestion of deciding "what you want the core of your business to be." For COSI, it's 45-minute documentaries; additional revenue from alternate content is a bonus.

Don Kempf, of **Giant Screen Films** and **D3D Cinema**, said that on the production side, shooting digitally can reduce budgets by 25-30% by eliminating film and processing costs and cutting crew sizes. Eliminating \$20,000 film prints allows distributors to earn higher lease rates, and frees up marketing money for



The digital panel. L to r: Toby Mensforth, Paul Fraser (back), Jeffrey Kirsch, Christine Hurtubise, Mike Lutz, Christian Scheidegger, Don Kempf, Toby Winsett, Rick Gordon.

theaters.

Fraser said that some people claim that that Imax's proprietary digital system is "like a tax on the industry, because it adds time to the production process... and some cost." He asked **Mike Lutz**, who recently moved to Imax Corporation from **MacGillivray Freeman Films** (see *The Biz*, Summer 2011), whether it wouldn't be better if Imax had a more open platform. Lutz said that the company wants to be as open as possible "without compromising the DNA of Imax that goes back to the 1970s." He added that the company's knowledge of the geometry of IMAX theaters allows it to remaster films to bring the best out of them, and that IMAX is no more a "tax" than an Apple product is, compared to a competitor's product.

Jeff Kirsch, of the **Reuben H. Fleet Science Center** in San Diego, CA, outlined some of the difficulties dome theaters face: presenting sharp pictures with good contrast on a dome screen requires them to be captured and framed with care, and at the highest resolution available. Producers are shooting with lower-res cameras these days, which causes problems for domes. He's excited about the future, partly because of the growing convergence with digital planetarium dome systems, and the programming flexibility full-dome projection systems give dome theaters.

RPG Productions' **Rick Gordon** disputed the notion that capturing digitally will reduce production costs, since savings on the capture side are often offset by greater post-production expenses. Hybrid productions that mix film and digital source materials require the development of a post-production "pipeline" that blends the footage as seamlessly as possible. The primary advantage of digital cap-

ture is not financial, but the greater flexibility and creativity it offers, giving filmmakers the ability to get footage that couldn't have been obtained on film. Current 5K cameras only equal the image quality of 35mm film, Gordon said; he is looking forward to seeing the next generation.

Fraser asked **Toby Winsett**, of the **Denver Museum of Natural Science**, about his theater's decision to switch from IMAX film to IMAX digital. Winsett said that although they considered keeping the

lot of open-platform digital projectors are in place, a lot more content from filmmakers outside the giant-screen industry will become available. But he warned that digital will not magically save the industry. "What's going to save this industry is not digital; it's good content, good films, and good marketing." This sentiment earned Gordon a round of applause from the audience.

Kempf predicted that within two or three years, 90% of theaters will be digital, so that there won't be much point in shooting 15/70 for films that will be released in 2013 or later.

In response to a question from Fraser about alternate content, **Hurtubise** described how, on the morning of the final Space Shuttle launch, shortly after the new digital system had been installed, the theater staff realized they could show the launch live on the giant screen. She said **COSI** will test several other ideas next year, including an independent film festival, game tournaments, sub-run feature films, and live events.

Scheidegger said that although some museum staffers were skeptical that people would come to the Transport Museum to watch opera, live Saturday broadcasts from the Metropolitan Opera have been selling out at a premium ticket price that is more than twice that of a 45-minute film. One challenge for many such alternate forms of programming is marketing: unlike films that will run for months at a time, the operas are each one-time-only events. An advantage of the opera, though, is that the museum sells wine and beer before the show and during intermissions.

Looking to the future, **Kirsch** predicted that domes will probably need 6K resolution to match 15/70 film, and that such a system might be available in five to seven years.

(see *GSCA* on page 8)



The Bob Bullock Texas State History Museum

film projector and adding the digital system, it turned out to be technically impractical. When they examined the 20 film prints in their library, they realized that many had not been shown in many years. They took a gamble on going with the IMAX digital system, even though when they signed, only three films were available in the proprietary format. When the digital theater opened in October 2010, seven titles were available, and Winsett says he has not had a problem getting content since then.

Mensforth asked Gordon which of the many film and digital formats distributors will settle on. After jokingly replying "Super 8," Gordon said that, for wide vistas with lots of detail, "digital just can't capture that," and film is still needed, for the time being. He predicted that once a



Director David Lickley and producer Drew Fellman won GSCA's Best Film Award for *Born to Be Wild*.

(from GSCA on page 7)

Awards Ceremony

At a ceremony on Sept. 21, the GSCA presented its annual Achievement Awards to recognize excellence in filmmaking and marketing in the giant-screen cinema industry, and Imax Corporation presented its Maximum Image Awards. The film awards are determined by a vote of GSCA members, and marketing awards are determined by a jury of industry marketing experts and past award winners.

Two films were inducted into the IMAX Hall of Fame: *Mysteries of Egypt* and *Titanica*. The Hall of Fame honors films that are at least 10 years old; nominees are voted on by the IMAX theater network. Imax Corp. presented the Best Booth Awards to the **Pathé IMAX Theatre** (digital) in Eindhoven, the Netherlands, and the **National Naval Aviation Museum** (film) in Pensacola, FL.

The GSCA's Big Shoe award, presented for outstanding contribution to the conference by a volunteer, was won by **John Lewis** of the conference host, the Bob Bullock Texas State History Museum.

Marketing Awards

Best Film Launch by a Theater (three-way tie): **Omniversum**, The Netherlands,

for launch of *Tornado Alley*; Reuben H. Fleet Science Center, for launch of *Tornado Alley*; **IMAX Theatre Melbourne**, for launch of *Born to be Wild*.

Best Educational Program: **Science Center Singapore** for *Sea Rex: Journey to a Pre-historic World* movie program.

Best Marketing Campaign by a Distributor: Imax Corporation, Warner Bros. Pictures, for *Born to be Wild*

Big Idea Award: **Dongguan Science Center**, GSCA Asia Film Expo.

Film Awards

Best Sound Design: *Tornado Alley*, **Michael McDonough**, sound designer.

Best Original Score: *Born to be Wild*, **Mark Mothersbaugh**, composer.

Best Cinematography: *Born to be Wild*, **David Douglas**, director of photography.

Best Film for Lifelong Learning: *Born to be Wild*, Imax Corporation, Warner Bros. Pictures.

Best Film Produced Non-Exclusively for the Giant Screen: *The Wildest Dream: Conquest of Everest*, **National Geographic Entertainment**.

Best Film Produced for the Giant Screen: *Born to be Wild*, Imax Corporation, Warner Bros. Pictures.

The next meeting of the GSCA will be its Film Expo at the **Futuroscope** theme park in Poitiers, France, March 20-22, 2012. The 2012 fall Conference and Trade Show will be held at the **Esquire IMAX Theatre**, an Imax owned-and-operated theater in Sacramento, CA, Sept. 18-20. It will be followed by a Dome Day at the **Tech Museum** in San Jose, CA, on Sept. 21.

Coverage of the 2011 conference will conclude in the next issue of *LF Examiner*, including reports on professional development sessions.



The GSCA's Tammy Seldon and Kelly Germain watch as National Geographic's Mark Katz accepts the Hall of Fame award from Thomas Wyss of Imax Corporation.

Port Glass-Gate

When a number of technical glitches occurred that compromised the planned comparison of 4K digital and 15/70 films, rumors began swirling that **Imax Corporation** had somehow sabotaged the demonstration. *LFX* talked to many of the parties involved to learn what led to the problems that occurred.

First it must be remembered that, even in the best of circumstances, presenting screenings at a conference is very challenging and requires hard work and long hours from almost everyone involved. Theater management, staff projectionists, the GSCA's volunteer technicians, and representatives from several different companies, including **Imax**, **Barco**, and **RealD** all had to work together to integrate and test the various systems, often late at night.

Another wrinkle is the competing interests in play at the conference. Screenings of new films and films in production have top priority, since they are the main reason many people attend the meeting. The digital demo required re-configuring the digital projectors, and for that reason it was placed near the end of the conference. But several new film screenings were set to follow it immediately, so it was important to conference organizers that those last presentations not be compromised.

Finally, several of the participants mentioned that there was not always a clear chain of authority in the booth. When conflicts and difficulties arose during the setup process, it was not always clear who had the power to set priorities or make final decisions. *LFX* has learned that the GSCA intends to take steps to avert such problems at future conferences.

The original plans called for two Barco 4K projectors to be placed on either side of the museum's IMAX GT 3D projector.

However, after the machines were installed, it was discovered that the glass in one of the windows was not optically clear projection glass: it lowered light levels and compromised the polarization of RealD's 3D system, increasing ghosting.

The simplest solution was to remove the glass, but it was inadvertently damaged in the process. The window was then left open overnight, which reportedly raised the humidity levels in the booth, posing a potential threat to the many 15/70 prints in the booth. Efforts to find a replacement

as much light in 3D mode with one projector as the Z-screen does with two, it cannot use the short-throw lens that was needed for the full-height test. For this reason, that aspect of the demo was dropped.

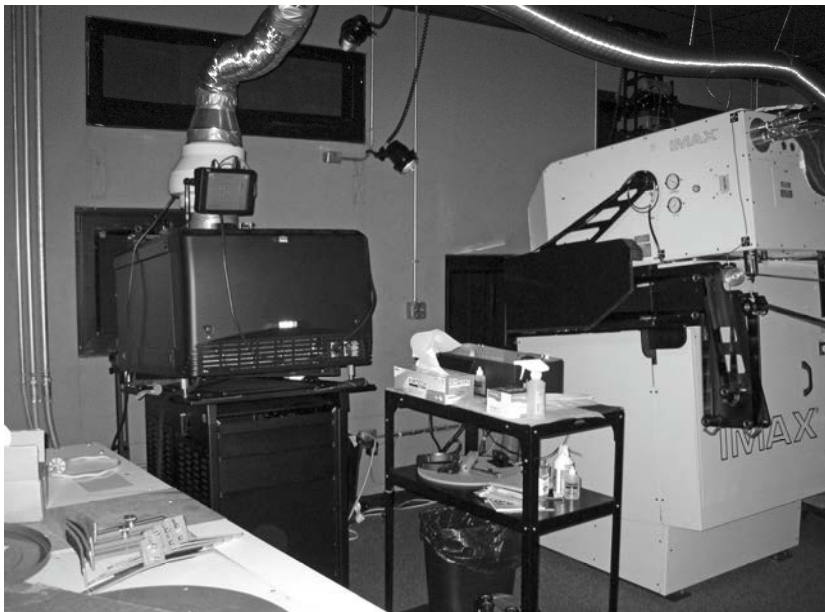
However, Barco's **Andrew Gaweda** wanted conferees to see that that his projector could fill the full IMAX screen, so at the end of the demonstration he had the short-throw lens installed on one of the projectors and projected a color-bar pattern on the screen, filling its 61-foot height. It didn't demonstrate the full resolution and image quality of the projector, but it did show the light level the system was capable of providing at that size.

Did Imax sabotage the demonstration? Although we suspect that few in the company were upset that the full-height demo was canceled, no one we spoke to directly alleged such a thing. Imax's reps made every effort to see that their system was presented in the best possible light, as did Barco and RealD. We

can't say whether the humidity levels in the Austin booth were a serious enough threat to preclude opening the port for an hour or two, but we accept the word of John Lewis that he was unwilling to take that risk.

The Tech Committee's **Andrew Oran** told *LFX* that although the problems experienced at the conference resulted in sub-optimal conditions for the digital system, they now know how to avoid such problems in the future, knowledge that couldn't have been gained any other way.

(Full disclosure: *LFX* editor James Hyder is a member of the Technical Committee and treats its meetings as "off the record." All information appearing in this report was obtained from sources outside committee meetings.)



The Barco 4K projector and the IMAX 3D GT projector in Austin's booth.

piece of projection glass to fit the window were unsuccessful. On advice from Imax, the museum's chief of theaters, **John Lewis**, put a piece of Plexiglas in the window to seal it, and insisted it remain in place for the rest of the conference.

The Plexiglas was even worse optically than the original port glass, and the RealD and Barco reps determined that projecting through it would seriously degrade their systems' images. Rather than do so, they decided to present the remaining sessions using only the 4K projector in the other (optically clear) window. This required them to fit the projector with RealD's XLW system, instead of the Z-screen system that would have been used with two projectors. Although the XLW transmits

Industry Reaction to MFF/Imax Corp. Deal

(from *MFF* on page 1)

which have given Imax/Warner co-productions like 2011's *Born to be Wild* brief runs in many multiplex IMAX theaters, between DMR releases.

Imax gains the talents of the most experienced and successful filmmaker in the giant-screen industry, but more importantly, it adds leverage in persuading institutional film theaters to wait until late 2013 for the next-generation IMAX digital system, rather than add or switch to a DCI-compliant, non-IMAX digital system. Imax and MacGillivray control the two largest libraries of giant-screen films, each with about 30 titles in active distribution; the possibility that previous MFF titles might be available only to IMAX theaters will make the digital decision more difficult for many theaters.

Imax recently launched a major campaign to sell the next-gen digital system to institutional theaters with an all-expenses-paid trip to Santa Monica for 30 theater reps in early September (see "Imax's 'Sneak Preview,'" *LF Examiner*, September 2011). There, and in Austin, Imax touted the capabilities of the system, which will use dual 4K DLP projectors powered by laser light sources to fill both dome and flat screens up to 100 feet wide. Unlike IMAX's current digital system, the next-gen system will reportedly have the 1.33 aspect ratio of the 15/70 film frame, although it is not clear how this will be accomplished, since the native ratio of the DLP chip is 1.9. The simplest option is "pillarboxing," which fills the height of the screen by throwing away pixels on the sides, reducing total resolution by almost 30%. Another possibility, avoids wasting

light and resolution, is to use an anamorphic lens on the projector to vertically stretch the chip's 1.9 ratio to the 1.33 ratio of the screen. This requires a complementary "scrunching" of the original footage in the mastering process, and although this once required shooting with special



Greg MacGillivray

lenses, today it can be done digitally.

As this issue was going to press, Imax revealed that it had purchased certain rights to a number of Eastman Kodak's patent for laser-powered cinema projectors, some of which may be incorporated into future IMAX systems. (See item in *The Biz* on page 4.)

The next-gen system is expected to be available in late 2013, and according to theater reps who have spoken with Imax, joint-venture deals, like those Imax has made with many multiplex operators, will not be offered to institutional clients. The system could have an initial cost as high as \$1.5 million, not including licensing and maintenance fees, although Imax reps have not confirmed nor denied this price point.

MacGillivray's letter

Shortly after the Austin conference, MacGillivray sent out a letter addressed to "Theatre Partners" in which he responded to comments and concerns he had received. He justified the decision to make the deal by saying he was concerned that

customers would be confused by the "splintering" of theater brands "rather than just one IMAX brand."

He said "joining the two largest educational documentary libraries, and combining together to fund a create more and better films...is a prudent solution." More so than Imax's press release, this statement, and other comments in the letter, implied that existing films in the MFF library would eventually be available only to IMAX theaters.

MacGillivray asserted that films from other producers will not be "blackballed from IMAX digital theaters," and that "the system will be open to all films." (This is not

true. See "Fact Check" box on page 11.)

Saying that "since I don't sell projectors, I can be objective," he urged theaters to "wait until digital projection becomes equal to or better than 15/70 projection before converting." He claimed that "4K digital alternatives are not yet there because they do not fill the entire screen with 15/70 sharpness and clarity." (The full text of MacGillivray's letter is available at tinyurl.com/4yfn3d.)

Reaction from theaters

Even before the conference was over, *LF Examiner* had heard from many people about the deal. Since most will have dealings with Imax and MFF in the future, few were willing to go on the record.

Among the few who did was **Tony Har-**

dy, manager of the **CTI IMAX Theatre** at the **Pink Palace Museum** in Memphis, TN. "I was more than a bit concerned that Imax Corp. had appeared to almost abandon its institutional theaters while it shifted its focus into building its commercial theater network. While I wish they'd made this 180-degree turn 24 to 36 months ago, it's still very welcome news. Their decision to seek out Greg MacGillivray was one of the very best decisions that they could have made."

Some others echoed Hardy's positive comments, but the great majority of people who spoke to or e-mailed us were unhappy about the announcement. They included **Charlie Arant** and **Gordon Stalans**, president and director of finance, respectively, of the **Tennessee Aquarium** in Chattanooga. In a letter to MacGillivray that they shared with **LFX**, they affirmed their admiration and respect for him, but argued that the splintering that he was concerned about has already happened "with the addition of smaller [IMAX] venues in multiplexes that have produced a product much inferior to the large-screen product we have presented for many years. The result of Imax's marketing strategy is that we no longer have 'one IMAX brand' that represents quality."

They concluded, "To know that we would be excluded from being one of your customers if we went the non-IMAX route is very disappointing. That certainly does not give us any confidence that you are looking out for us, even though we have been a loyal customer since our theater opened in 1996."

Terrell Falk, of the **Museum of Nature and Science** in Dallas, TX, says "anything that limits film content availability is not good for the industry. However, maintaining excellent quality is also a vital concern. It isn't clear...whether the quality [of the new IMAX digital system] will be greater, lesser, or equal to other digital systems."

In a long letter to **LFX**, **Richard James** of **Cinema Group, Inc.**, voiced similar concerns, "How limiting access to the market will benefit 'everyone, grow the market and stabilize our industry' is incomprehensible. Also, the implication is that the IMAX digital system will deliver the sought-after quality, even though IMAX

has the same TI chip, the same projectors, the same servers, and the same lenses as the other non-IMAX, DCI-compliant systems that are open to all." He adds, "the recommendation to 'ask IMAX for an extension or renegotiate' is a clear conflict of interest, and should be considered self-serving at best. Why wouldn't a person giving objective advice recommend investigating all systems?"

Many others, who asked to remain anonymous, echoed the sentiment that the IMAX brand has been degraded by the company's multiplex screens, and said they were willing to drop the IMAX name or were already planning to do so. Some

doubted that the deal would do anything to increase the number of new GS films, and feared it could even result in fewer films. They said they wanted to have more control over their programming than the proprietary IMAX digital system allows, and expected the IMAX system to be too expensive to be economically viable. And several were annoyed by the threat implied in the deal announcement and the patronizing tone of MacGillivray's letter: in effect, Imax and MFF know what's best for you; do what we say or the industry will be destroyed.

(see **MFF** on page 14)

Fact Check: Is the IMAX Digital System Open?

The current IMAX digital systems, and presumably its future systems, use two Christie DLP projectors and an "image enhancement engine" that processes, in ways the company has only hinted at, Digital Cinema Packages encoded with Imax's proprietary software. In IMAX 2D mode, films are projected through both projectors at full brightness; in IMAX 3D mode, each projector displays one eye, using linear polarizers. Only Imax Corporation can prepare a DCP that will provide IMAX mode on an IMAX digital system. All other distributors and producers must submit their films to Imax for conversion to the IMAX digital format.

This is contrary to the intent and practice of the DCI process, implemented in the wake of Hollywood's experience with proprietary, non-compatible digital audio formats — Dolby Digital, Sony SDDS, DTS, etc. — which increased costs for distributors and exhibitors without providing any overall benefit to the industry.

The DCI specifications require that compliant projectors and servers from all manufacturers be able to play the same non-proprietary digital cinema files, which can be prepared by any studio or post-production house, without any proprietary software or hardware. It is largely believed that this requirement was key to the rapid acceptance and spread of digital cinema after the DCI specs were released in 2005.

The IMAX digital system can play non-IMAX, DCI-compatible 2D films through one of the two projectors (i.e., at half-brightness), but first it automatically plays a visual and audio announcement that says that the presentation is not the IMAX Experience. (This announcement cannot be disabled.) DCI-compliant 3D content cannot be shown on the IMAX digital system.

Imax Corporation has had several positions on giving outside producers access to the format. After Imax CEO **Richard Gelfond** first said in 2007 that the company would make "the keys to the system" available at nominal cost, it subsequently announced prices as high as \$10,000 per digital print, far more than the company's actual cost of \$200 or less. Although it has reportedly lowered prices since then, Imax still sets certain restrictions. For instance, it will not convert films longer than an hour, presumably to avoid competition with its own Hollywood DMR releases. And since it has complete control over its proprietary format, Imax could simply refuse to convert any given film for any reason or no reason at all.

This sets Imax up as a gatekeeper for content in a way that is not possible in the world of DCI-compatible systems, and is why it is incorrect to characterize the IMAX digital system as "open."



All films are 3D unless noted, and underlined titles are 2D

* New listing.

Updated information is printed in **bold**. Unless noted, all films will run about 40 minutes.

Dinosaur Passage to Pangaea

Tandem Motion Picture Studios; distributor: Cinema Group; director: Nathan Smith; producer: Sam Wallace; script: Nathan Smith; score: Lisle Moore; executive producers: Michael Black, Stuart Rubin. Shot with digital SLRs. **Release: Nov. 4.**

– Film is complete.

Happy Feet 2

Animal Logic; distributor: Warner Bros.; director, producer, writer: George Miller; score: John Powell. Cast: voices of Elijah Wood, Robin Williams, Brad Pitt, Matt Damon, Hank Azaria. 90 minutes. **Release: Nov. 18.**

– Film will be converted to 15/70 and IMAX digital with the IMAX DMR process.

Mission Impossible: Ghost Protocol

Paramount Pictures; distributor: Paramount Pictures; director: Brad Bird; producers: J.J. Abrams, Bryan Burk, Tom Cruise; script: Josh Appelbaum, André Nemec; DP: Robert Elswit; score: Michael Giacchino. Cast: Tom Cruise, Simon Pegg, Jeremy Renner, Paula Patton. 120 minutes. 2D. **Release: Dec. 16.**

– Film was partially shot in 8/70 and 15/70. Remainder will be converted to 15/70 and IMAX digital with the IMAX DMR process.

Adventures of Tintin: Secret of the Unicorn

Paramount Pictures; distributor: Paramount Pictures; director: Steven Spielberg; producers: Peter Jackson, Kathleen Kennedy, Steven Spielberg; script: Steven Moffat, Edgar Wright, Joe Cornish; score: John Williams. Cast: voices of Simon Pegg, Daniel Craig, Jamie Bell, Nick Frost, Cary Elwes, Andy Serkis. 90 minutes. **Release: Dec. 21.**

– Film will be converted to 15/70 and IMAX digital with the IMAX DMR process.

Cosmic Journey: Through Hubble and Cassini
Kallisti Media; distributor: Kallisti Media; direc-

tor, producer: Jonathan Kitzen; executive producer: Nick Reed. 20 minutes. **Release: January 2012 (15/70).**

– The film is complete.

The Last Reef (wt)

Yes/No Productions, Giant Screen Films, Liquid Pictures; distributor: Giant Screen Films; directors, script, score: Stephen McNicholas, Luke Cresswell; DP: D.J. Roller. **Release: Feb. 3, 2012.**

– Film is complete.

Air Racers 3D: Forces of Flight (wt)

3D Entertainment Films, Pretend Entertainment, Stereoscope; distributor: 3D Entertainment Distribution; director: Jean-Jacques Mantello; producers: François Mantello, Christian Fry, Jeffery Pierce, John Constantine; script: Rick Dowlearn. Cast: Steve Hinton, Jr., Matt Jackson, Brian and Dennis Sanders. Shot in 4K digital. **Release: Feb. 10, 2012.**

– Script is finished, editing continues.

Space Junk (wt)

Melrae Pictures; distributor: K2 Communications; director: Melissa Butts; producers: Melissa Butts, Kimberly Rowe; DP: Reed Smoot; script: Shane Colton, Michael Benson; score: Tom Hambelton. Narrator: Tom Wilkinson. 20 and 40 minutes. **Release date: February 2012.**

– Narration by Academy Award-nominee Tom Wilkinson has been recorded.

– Photography and animation are complete

– December: **Completing sound mix at Technicolor or Toronto.**

We The People

Inland Sea Productions; distributor: Gather Media, Inc.; directors, producers: John Altman, Aimee Larabee; DP: Joe Mandacina; score: Marcus Hummon; executive producer: Aimee Larabee. Narrators: Morgan Freeman, Kenny Rogers. Cast: Dean Malissa, Patrick Lee, Richard Fox. 2D. **Release: February 2012 (digital), Summer 2012 (15/70).**

– In post production.

Time, the 4th Dimension (wt)

3D Entertainment USA; distributor: 3D Entertainment Distribution; directors: Jean-Jacques Mantello, Richard Gabai; produced by François Mantello, John Constantine; based on an idea by Jean-Jacques Mantello; score: Christophe Jacquin. Cast: Christopher Lloyd, Deep Roy. **Release: April 6, 2012.**

– Production of CGI and SFX continue.

– Post-production is under way.

Flight of the Butterflies

FOBC Productions Inc., Flight of the Butterflies UK Ltd., Sin Sentido Films; distributor: SK Films; director: Mike Slee; producers: Jonathan Barker, Mike Slee, Rafael Cuervo; DP: Simon de Glanville; script: Mike Slee, Wendy MacKeigan; executive producer: Jonathan Barker. Narrator: Gordon Pinsent. **Release: Spring 2012.**

– Macro/bench shoot in England completed

– September: Shooting in and around Toronto.
– November-December: Shooting in Mexico.

To the Arctic 3D (wt)

MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; co-directors: Adam Ravetch, Sarah Robertson; producers: Greg MacGillivray, Shaun MacGillivray; script: Stephen Judson; DPs: Bob Cranston, Brad Ohlund, Howard Hall, Greg MacGillivray, Ron Goodman; executive producer: Harrison Smith. **Release: Spring 2012.**

– Principal photography is complete.

– Post-production is under way.

Dragons: Real Myths and Unreal Creatures (wt)

Productions Thalie; distributor: Distribution Thalie; director: Marc Fafard; producer: Yves Fortin; DP: Sean MacLeod Phillips; script: Marc Fafard. **Release: June 2012.**

– Animation is continuing.

The Amazing Spider-Man

Columbia Pictures; distributor: Columbia Pictures; director: Marc Webb; producers: Avi Arad, Matthew Tolmach, Laura Ziskin; DP: John Schwartzman; script: James Vanderbilt; score: Hans Zimmer; executive producers: Michael Grillo, Stan Lee. Cast: Cast: Emma Stone, Andrew Garfield, Martin Sheen, Rhys Ifans, C. Thomas Howell, Sally Field, Embeth Davidtz, Denis Leary. 120 minutes. **Release: July 3, 2012.**

– Film will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

The Dark Knight Rises

Legendary Pictures, Warner Bros. Pictures; distributor: Warner Bros. Pictures; director: Chris Nolan; producers: Christopher Nolan, Charles Roven, Emma Thomas; DP: Wally Pfister; script: Jonathan Nolan, Christopher Nolan; executive producers: Kevin De La Noy; Benjamin Melniker; Thomas Tull; Michael E. Uslan. Cast: Anne Hathaway, Joseph Gordon-Levitt, Christian Bale, Gary Oldman, Marion Cotillard, Morgan Freeman, Juno Temple, Michael Caine. 2D. 120 minutes. **Release: July 20, 2012.**

– Film was partially shot in 15/70. Remainder will be converted to 15/70 and IMAX digital with the IMAX DMR process.

The Ice Age (wt)

Giant Screen Films/D3D Cinema; distributor: Giant Screen Films; director: David Clark, producers: Don Kempf, Andy Wood; **DP: Reed Smoot**; script: Andy Wood, David Clark. **Shot in 5K digital. Release: August 2012.**

– October-November: Principal photography in 5K in Yellowstone, South Dakota, and Los Angeles.

Lightning 3D (wt)

3D Consortium, Kallisti Media; distributor: BIG & Digital; director: Jonathan Kitzen; producers: Jonathan Kitzen, Jordan Klein; script: Jonathan Kitzen, Christian Glawe; DP: Jordan Klein; executive producer: Jonathan Kitzen. **Shot in 4K digital.**

Oct '11

Jan '12

Jul '12

FM3D
RealSt
PIB

DPTP
HF2

MIGP
Tintin

Cosmic
Reef

AirRace
SJ
WTP

Time

FOTB

Dragons
ASM
DKR

Arctic

Lightn
F

Release: Summer 2012.

– July-August: Filmed in Colorado and Florida.

Flatland: Search for the 3rd Dimension

Objects in Motion Pictures, RPG Productions; distributor: RPG Productions; directors: Jeffrey Travis, Dano Johnson; script: Seth Caplan, Dano Johnson, Jeffrey Travis, from the novel by Edwin A. Abbott; score: Kazmir Boyle; executive producers for giant-screen version: Rick Gordon, Ken Randall. Cast: voices of Martin Sheen, Kristen Bell, Michael York, Lee Eddy, Joe Estevez, Tony Hale. Release: 2012.

– Converting the 2007 animated film to GS 3D.

Great White Shark 3D (wt)

Yes/No Productions; distributor: tba; directors, script, score: Stephen McNicholas, Luke Cresswell; producers: Stephen McNicholas, Luke Cresswell, DJ Roller; DP: D.J. Roller. Release: 2012.

– Principal photography is 70% complete.

– Filming will resume later this year.

Outside In

SV2 Studios; distributor: tba; director, producer, writer: Stephen Van Vuuren; score: Ferry Corsten, Samuel Barber, Stephen van Vuuren; executive producer: Stephen Van Vuuren. 2D. Release: Dec. 12, 2012.

The Hobbit, Part 1

WingNut Films; distributor: Warner Bros.; director: Guillermo del Toro; DP:

Guillermo Navarro; script: Philippa Boyens, Peter Jackson, Guillermo del Toro, Fran Walsh; executive producers: Callum Greene, Peter Jackson, Fran Walsh. Cast: tba. 2D. 120 minutes. Release: Dec. 2012.

– Film will be converted to 15/70 and IMAX digital with the IMAX DMR process.

Kenya: An Animal Kingdom (wt)

3D Entertainment Films.; distributor: 3D Entertainment Distribution; director: Jean-Jacques Mantello; producer: François Mantello; score: Christophe Jaquelin. Release: Feb. 8, 2013.

– September: Filmed in Kenya.

– Script is being written.

Patagonia Wilderness (wt)

3D Entertainment Films.; distributor: 3D Entertainment Distribution; directors/producers: François Mantello, Jean-Jacques Mantello. Release: February 2013.

– Summer: captured aeriels.

The Brain (wt)

National Film Board of Canada; distributor: SK Films; director: Munro Ferguson; producer: Marcy

Page; DP: Luka Sanader; script: Munro Ferguson; executive producer: David Verrall. 43 minutes. Release: 2013.

– Animation and volumetric data rendering continue.

Jerusalem 3D (wt)

Arcane Pictures/Cosmic Picture; distributor: tba; producers: Taran Davies, George Duffield, Daniel Ferguson, Dominic Cunningham-Reid; script: Daniel Ferguson; Aerial DP: Ron Goodman; executive producer: Jake Eberts. Release: 2013.

– Ground filming will start in 2012.

Just Listen 3D (wt)

Foxfire Interactive, Coptor Productions, Masters Digital; digital distributor: BIG & Digital; producers: Brad Lisle, Jeremy Edwardes, Tim Archer. Release: 2013.

– August: Filmed percussionist Evelyn Glennie in 3D 2K at the Vancouver Academy of Music.

Overlord: Normandy 1944 (wt)

N3D Land Productions; digital distributor: tbd; director: Pascal Vuong; producers: Catherine and Pascal Vuong; DP: Denis Lagrange; script: Pascal Vuong; executive producers: Catherine and Pascal Vuong. Shot in 5K. Release: Fall 2013.

– Production of CGI and VFX started in June.

– Traditional hand-drawn animation began in July.

Humpback Whales (wt)

MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producers: Greg MacGillivray, Shaun MacGillivray; DP: Brad Ohlund. Release: Spring 2014.

One World One Ocean 3D (wt)

MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray and many others; producers: Greg MacGillivray, Shaun MacGillivray; DPs: Brad Ohlund, Howard Hall, Bob Cranston, D.J. Roller, Bob Talbot, Paul Atkins, Jack Tankard, Ron Goodman, Peter Kragh and others. Release: Spring 2015.



Crew members lower D.J. Roller's housing for a beamsplitter rig for RED One 4K cameras to shoot for The Last Reef.

(from MFF on page 11)

Survey

After speaking with or receiving e-mails from dozens of people in the business, we decided to launch an online survey to obtain a less anecdotal view of the industry's viewpoints. In the week of Oct. 10, we e-mailed a total of nearly 150 CEOs and theater managers at institutions and non-multiplex venues with GS theaters, and asked them to answer seven multiple-choice questions and one open-ended question.

We received 59 replies, a 40% response rate, including theaters in 12 countries in North America, Europe, and the Middle East. Most — 43 or 73% — were in the U.S. Fifty-five percent had flat screens, 45% were domes; 85% had IMAX projectors (including five digital IMAX systems), 15% were non-IMAX; and six theaters

(10%) had both film and digital systems in their booths.

Although the survey was not structured to achieve a mathematically representative sample of the entire industry, having obtained responses from nearly one quarter of the existing base of about 250 giant-screen theaters, we believe it is a reasonably accurate snapshot of current attitudes.

The multiple choice questions included a range of five options: Strongly Agree, Agree, Neutral, Disagree, Strongly Disagree. For the sake of simplicity, we combine the pairs of positives and negatives in the discussion below.

In response to the first question, "My overall reaction to the MacGillivray Freeman/Imax Corporation deal is..." 36% said "Positive" or "Strongly Positive," but 49% answered either "Negative" or "Strongly Negative," and 15% were neutral.

In the remaining questions, we asked if the subject agreed or disagreed with statements MacGillivray had made in his Sept. 30 letter. A majority of respondents disagreed (or strongly disagreed) with MacGillivray's claims that a) multiple projector brands could "lead to the destruction" of the giant-screen industry, that b) his films wouldn't be successful in non-IMAX digital theaters, and that c) the deal with Imax will benefit the industry in general.

Although pluralities (not majorities) agreed with him that d) the deal will result in more high-quality films, that e) 4K digital does not match the quality of 15/70 film, and that f) the IMAX digital system "will be open to all films," opinions on these questions were more evenly divided, and many more respondents were neutral. And as we explain in the "Fact Check" box on page 11, MacGillivray and others in the industry are mistaken about Imax's

Survey Results

LF Examiner received 59 replies from CEOs and theater managers at institutions and non-multiplex venues with GS theaters.

My overall reaction to the MacGillivray Freeman/Imax Corporation deal is...

Positive	36%	15%	49%	Negative
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Do you agree with the following six statements in Greg MacGillivray's Sept. 30 letter?

1. The potential future "splintering" of giant screens among multiple projector brands "could lead to the destruction" of the GS industry.

Agree	34%	14%	53%	Disagree
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2. Under the deal, MFF films will not be available to non-IMAX theaters. This is "good business for all of us, as I feel we could never sell our educational documentaries successfully...by relying on an XYZ (new) brand."

Agree	25%	17%	58%	Disagree
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3. Some were concerned that films from other producers would be not be available to IMAX digital theaters. "This is untrue. The system will be open to all films."

Agree	44%	37%	19%	Disagree
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4. "This partnership will result in more high-quality films...because film funding will come from many sources, including Warner Bros., Imax, MFF, and others."

Agree	41%	24%	36%	Disagree
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5. "I think this alliance will be of benefit to everyone, including other film producers, because it will help grow and stabilize our industry and lead to long-term prosperity."

Agree	19%	31%	51%	Disagree
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6. "Currently, the 4K digital alternatives (Barco, Sony)...do not fill the entire screen with 15/70 sharpness and clarity."

Agree	47%	Neutral	39%	14%
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digital systems being open.

The following are some of the responses to the final open-ended question, all of which were provided on condition of anonymity. The selection accurately represents the range and mix of replies we received.

- “The alliance with MFF could be a good thing as MFF, Warner Brothers, and IMAX all have good attributes.”
- “While I feel that the Barco 4K image is pretty sharp and clear, to me it is still not as pleasing as an image captured and projected in IMAX.”
- “This deal guarantees quality educational product for our IMAX digital theater.”
- “The 4K alternatives are not quite there yet. While they may be acceptable to a large proportion of the GS audience, there is still a sizeable group who want us to hold out for true 15/70 quality. The formation of this alliance will make it more difficult to negotiate reasonable

film leases as Warner’s influence means higher initial royalties and larger proportion of daily schedules. The announcement that MFF library films will also be only available to IMAX theatres is perhaps one of the most worrying aspects of the deal. It is laughable to refer to IMAX as an open platform.”

- “The problem is lack of new kinds of films. Greg has a style, imitated by others, with a long record of past success. But there’s little or no new blood coming into the field, maybe because the barrier to entry is so high, so not enough new ideas. The dominant people are the same ones as 20 years ago. No matter how great an entertainment

product is, it won’t generate the same box office forever.”

- “It appears to me that Imax is afraid they are losing their stranglehold on the LF industry with the growth of the digital era. This appears to me as another step to drive the non-IMAX theaters out of the business. The end result will eventually be the downfall of the LF industry.”
- “I can’t think of an industry where competition wasn’t a benefit for the consumer.”



The first generation IMAX digital projection system.

- “I believe that the deal is not in the best interest of the industry.”
- “We are concerned that along with this merger, [our IMAX Dome theater] will not be able to get new 15/70 films in the coming years, as they will all be released in digital only. We are also concerned that we might not be able to lease/show MFF 15/70 films even if they are in our current library, once MFF goes all digital.”
- “This actually made it more likely that we would shift to non-IMAX digital projection in the near future. Note, the final [survey] question about 4K digital alternatives left me with no choice but to answer ‘Agree,’ but that’s not the

whole story. Yes, the 4K alternatives do not have the *exact* same light and clarity as 15/70, *but* the difference is getting so minimal as to not be an issue to our patrons. The ease of use, maintenance issues, contract requirements, print/hard drive cost reduction, etc. far outweigh the incredibly minimal loss of projection quality.

- “This is obviously a deal that benefits MacFree films only. It eliminates the need for them to fundraise for future projects. As a non-IMAX digital theater, it may be true that we can’t show the one film every year and a half or so that Greg puts out. But we feel like our non-Imax system opens up our library to a variety of other content that IMAX digital theaters can’t show. Will theater owners/operators sign a deal with IMAX and pay the excessive yearly royalties just because of this deal? That’s the real question.”
- “We are currently installing an NEC digital projector and the RealD 3D system. This combination fits our budget and provides a quality experience. If we were limited to IMAX and MFF, we would go out of business.”

- “We are going ahead with our plans to convert our GS theater to digital, working with D3D. We do not believe we can wait and miss the digital-only titles that are being released while the IMAX theater that opened at the cineplex across town last year is able to show these films. We are losing our uniqueness and market share. If the GS market is splintered, it is due to Imax determining that their brand was not about ‘THINK BIG’ and confusing/agitating the ticket buying public. We will miss MFF as a partner in the high-quality experience!”

(from **KEMPF** on page 3)

the delegates were asked to rate their relative quality. The vast majority raised their hands to say that digital looked better.

This show of hands was stunning. The people in the booth were literally high-fiving each other as if they had won the Super Bowl. And in their world, it was more than that: it was as if they had beaten the greatest of all Super Bowl teams — the 1985 Chicago Bears. For in the world of projection technicians, 15/70 is the holiest of holy grails. Behind the scenes, these folks had been quite worried about going head-to-head with 15/70, particularly in front of a group of large-format veterans.

Research had shown the majority of consumers perceive digital as “cutting edge” and “better” than film. But large-format exhibitors were assumed to know giant screen images better than their audiences. Now, in one dramatic display, a group of industry enthusiasts concluded that the quality of digital had surpassed that of film on the giant screen. It was a seminal moment.

The truth of the matter is that both 15/70 and digital looked great. So why did the Galveston delegates vote in favor of digital? How could digital possibly look better? After all, from a theoretical standpoint, a 15/70 film frame should have much higher resolution than a 4K digital image.

I suspect that the answer is that the digital system eliminates the mechanical factor — the inevitable, though slight, vibrations a film print makes as it physically moves through the film projector. Yes, the 15/70 projector’s rolling loop was masterfully engineered to be steadier than any prior film projection technology. But even slight shaking, inherent to any mechanical system involving sprockets, motors, and shutters, is magnified on the giant screen. So in the side-by-side shootout, you could see the film image shaking slightly next to the digital image, in essence reducing the perceived resolution. The digital picture was much steadier, and therefore appeared much sharper on a giant screen.

It is difficult, and for some people, impossible, to admit this new reality. In the end, though, the truth always prevails, and

in this case the superior sharpness, clarity, and steadiness of the digital image were on display before our very eyes. As we often hear in our industry: “Seeing is believing.”

And the truth, they also say, shall set you free. Standing outside the Galveston theater and watching the attendees funnel out, I sensed a very similar feeling of euphoria and hope that I had felt that day in Vancouver after the *Everest* screening. There was light at the end of the very tough 15/70 economic tunnel. The overriding message from Galveston was refreshingly simple. Our future was digital, and our future was bright.

Out with the old; in with the new?

As inevitably happens when change is on the horizon and much is at stake, skeptics, naysayers, and protectors of the old order emerge. And just like those music aficionados that still extol the virtues of vinyl records, these folks are not going away any time soon. Thus, just as the brave new world of digital 3D is upon us, offering producers and theaters massive benefits, we are told that the industry is in a fragile and confused state and urged to exercise caution and restraint in the face of new technologies. Despite all evidence (including on-screen visual evidence) to the contrary, we are being told that the old technology is still better and that it is necessary to uphold and preserve the dominant old-guard if our industry is to survive.

Before going any further, I must say that the historical strength of the IMAX brand — built on sheer technological brilliance and unquestionable superiority of the IMAX 15/70 projector among film projection systems — is largely responsible for the amazingly strong roots the giant-screen theater industry has grown around the world. Our industry owes a tremendous amount of gratitude to Imax Corporation. But times have changed, and for an industry that has always been subject to difficult economics, they are changing for the better.

Let’s face one simple fact: in museums, IMAX is not the brand that it once was. There are many reasons for this. Over the course of the past decade, Imax has decid-

ed — probably rightly, from the shareholders’ standpoint — to prioritize the multiplexes and Hollywood DMR films. As a result, the IMAX brand appears to be growing and doing great in the core commercial market.

In the process, however, Imax not only built many new screens that are significantly smaller in size, but eroded the market-uniqueness of the museum venues — at least as it related to the IMAX name above the theater doors. Many museum theaters feel that for the past few years Imax has diluted its brand, both in terms of its biggest attribute — giant-ness — and its uniqueness in museum settings. This was why the GSCA adopted its “Bigger, Bolder, Better” campaign; it reflected the museums’ need to differentiate their giant screens from the commercial IMAX network.

And then there is the new technology: digital 3D. Brands are based on both perception and reality. Ultimately, though, reality catches up with perception. And the reality is that, in the eyes of many theater operators and other industry professionals, IMAX does not have the same clear-cut product superiority in digital projection that it had in the 15/70 market. Many believe that other digital 3D systems on the market offer a viewing experience that is equal or superior to IMAX’s digital system. As a result, there is no clear cut winner among digital 3D brands. The winner is actually the technology itself.

Exhibitors are going to select the digital solutions that offer them the best economic model going forward, and reject those that attempt to preserve the economic models of the past. At the end of the day, it is unlikely that there will ever be a museum digital theater projection brand as dominant as IMAX was in the large-format film market. But I don’t think this matters at all.

So what will the brand be in the digital era? In my view, the most important brands in the museum cinema industry are the museums themselves. Most of these venues have been respected in their markets for a very long time, often longer than the entire large-format film industry itself. The most important element of

branding is probably trust. And in a world in which it is increasingly difficult to trust anything, museums hold unique and inimitable positions of trust in their communities.

Most museum giant screens have also been around for many years, and visitors know what they are going to experience when they walk into that theater. An upgrade in the technology is not going to change this. Museum venues can switch to a digital system and market this technology switch very effectively. This is already happening and working quite well. Moody Gardens rebranded its IMAX theater as the MG3D Theater, featuring the same 4K 3D digital projection technology used at the symposium. By the end of 2012 there will be dozens more.

Content is now king

In the digital age, theaters will be driven more by content than technology. Some efforts may be made to play up the new digital systems and capitalize on the appeal of 3D technology. But it will certainly not be like the early days of giant screens, when system itself was often more important than the film shown on screen. This has evolved quite a bit over time, as the newness of IMAX has faded in most markets. Content has arguably been more important for quite some time, and this will be even more the case in the digital era.

Perhaps the most exciting byproduct of the digital revolution will be an explosion in museum cinema content over the next several years. Three key factors are at work here. First, film producers will take advantage of the superior economics of digital film production. (This is a separate article, but the advantages are substantial.) Second, the relatively inexpensive capital costs of digital 3D projection systems are enabling many new museums to open digital 3D theaters, resulting in major new revenue streams for content providers. Third, the convergence of digital technolo-

gies across different media will bring major multimedia content providers into our market, while at the same time allowing today's large-format producers better access to expanding ancillary markets such as 3D television.

As a result, the number of producers making films for museums is likely to expand significantly. Those who seek to pre-



Don Kempf

serve only the old economic formulas are not analyzing the digital revolution correctly. The most promising growth opportunity in the museum theater market will be the newly built digital 3D screens, and companies that do not fully participate in this vibrant new sector will be operating at a distinct disadvantage and could encounter difficulty green-lighting future productions.

In the new digital era, a vast array of educational documentary films will become available to museums. Theaters will be able to program in a more mission-specific manner, and match their permanent and travelling exhibits with companion films. I believe this will be one of the greatest benefits of the digital revolution.

Moving forward

In early January 2012, a second Digital Symposium will be held at Moody Gardens. It will provide a forum for vibrant discussion and a showcase of the latest and brightest digital 3D technologies. Particularly noteworthy will be the first-ever demonstration of Barco's new laser light engine on a giant screen. For an industry in which light levels are critical, especially for theaters looking to preserve the 4:3 aspect ratio, laser light sources are a major advance. Last January, on the day after the first symposium, a few people saw a test of 4K digital projection filling Moody Gardens' giant screen. Next January, this will be done for everyone to see, and using the latest technologies.

I believe the digital revolution is well underway and picking up some serious steam. No one knows exactly where we are going or how long it is going to take, but the possibilities for our industry are quite exciting.

In closing, I am reminded of one of the great points that **Steve Jobs** made in his now famous 2005 commencement address at Stanford. He spoke of the cycle of life and death. "No one wants to die," said Jobs. "And yet death is the destination we all share. No one has ever escaped it. And that is as it should be, because Death is very likely the single best invention of Life. It is Life's change agent. It clears out the old to make way for the new. Right now the new is you, but someday not too long from now, you will gradually become the old and be cleared away. Sorry to be so dramatic, but it is quite true."

In our industry, digital 3D is the "Life change agent," and it couldn't have arrived at a better time!

Don Kempf is president and founder of Giant Screen Films, which has produced and/or distributed 16 giant-screen films, and D3D Cinema, which installs digital 3D projection systems and produces signature digital 3D films for museums.

(from **SHORTS** on page 24)

have the shorter 1.78 ratio, on which scope (2.35) images leave relatively narrow black bars at the top and bottom. The difference between the 35mm and LF scenes on those screens is much less obvious.

That fact puts **Imax Corporation** in something of a bind, because although it naturally wants to promote films shot with IMAX cameras, the advantages of the LF negative will be barely noticeable in most multiplex IMAX theaters, more than 90% of which are now digital.

We have heard that the conversion of multiplex 15/70 theaters to IMAX digital has slowed because Warner Bros. guaranteed *Dark Knight* director **Chris Nolan** that his film would play on at least 100 IMAX film screens. According to our records, only 35 multiplex screens still have 15/70 projectors, and nine of them are MPX, with shorter screens. Some 30 commercial standalone IMAX theaters still project film, as do 115 institutional theaters. Although relatively few museum theaters showed 2008's *The Dark Knight* — only 27 out of 137 screens in its first release — chances are that more institutions will take *Dark Knight Rises*.

Other DMR news

Sony Pictures Entertainment's *Underworld Awakening* will be released to IMAX digital theaters on Jan. 20, 2012, simultaneously with its conventional re-

lease. Directed by **Mans Marling** and **Bjorn Stein**, the film is the fourth in the vampires-vs.-werewolves series. It will star **Kate Beckinsale**, who appeared in the first two films.

As this issue went to press, Comingsoon.net reported an unconfirmed rumor that **Warner Bros.** will release *Wrath of the Titans* (March 30, 2012), *Jack the Giant Killer* (June 15), and *Gravity* (Nov. 21), in IMAX DMR versions. All will be released in 3D, although *Jack* is being converted from 2D.

In memoriam: B.J. Smith

We have just learned that **B.J. Smith**, film buyer at **Cinemark** for many years, died in March from complications of liver cancer. He was 62.

Born in Shreveport, LA, Smith served in the U.S. Air Force as a B-52 navigator and bombardier from 1970–76, reaching the rank of captain. He worked at Cinemark for 20 years before retiring in early 2010. He is survived by Dennis Bellotto, his partner of 31 years, his sister, Lynn Norton, and brother, Barney Smith.

Terrell Falk, now with the **Museum of Nature and Science** in Dallas, TX, recalls, "I liked B.J. Smith the first time I met him. He was welcoming, warm, and had the most wonderful sense of humor. We worked closely together for the nearly ten years I was with Cinemark. His laugh was so infectious that you couldn't help joining in. That laugh will be missed."



Filming a high-rise stunt for *Mission: Impossible — Ghost Protocol* with an IMAX camera.

Worldwide GS and IMAX Theaters

As of September 1, 2011

C = Commercial Standalone CT = Theme Park
CM = Multiplex I = Institutional

By Format and Operator Type

		C	CM	CT	I	Total
Africa	D				1	1
	8/70				1	1
	15/70				1	1
	Total				3	3
Asia/Pac	D		61	1	1	63
	8/70	1			12	13
	10/70				11	11
	15/70	5	4	1	27	37
	Total	6	65	2	51	124
Europe	D		58	1		59
	8/70	2	3	2	8	15
	15/70	7	5	5	11	28
	Total	9	66	8	19	102
Middle East	D		3			3
	8/70		1			1
	15/70		3		2	5
	Total		7		2	9
North America	D	3	248		10	261
	8/70	4	1	1	20	26
	15/70	20	22	2	83	127
	Total	27	274	3	113	414
South America	D		4			4
	8/70				1	1
	15/70	1	1		1	3
	Total	1	5		2	8
World	D	3	374	2	11	390
	8/70	7	5	3	42	57
	10/70				12	12
	15/70	33	35	8	125	201
	Total	43	414	13	190	660

By 2D / 3D

	2D	3D	Total
Africa	2	1	3
Asia/Pac	44	80	124
Europe	26	76	102
ME	2	7	9
NA	85	239	414
SA	2	6	8
Total	161	499	660

By Screen

	Dome	Flat	Conv.	Total
Africa	2	1		3
Asia/Pac	34	90		124
Europe	13	87	2	102
ME	1	8		9
NA	48	264	2	414
SA	2	6		8
Total	100	556	4	660

Bookings: October 2011 by Film

361 bookings of 67 films in 191 theaters

NOTE

Based on comments from readers and our own perceptions, we have changed what we include in our bookings listings. We no longer list Hollywood films shown in multiplex IMAX theaters. Those films will be listed when they are shown in non-multiplex theaters, and conversely, non-Hollywood giant-screen films showing on multiplex IMAX screens will also be listed.

The reason for making this change is that, for the most part, nearly all multiplex screens show nearly all DMR films, and their inclusion

significantly increased the number of listings shown each month. This made it harder for our readers, most of whom are more concerned with non-Hollywood product, to winnow out the information about the films and theaters they are most interested in.

We welcome your comments about this change.

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are *not* warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so.

They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 21.

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
AfricaAdv	Berlin CS	5/18/11	4/30/12	HOTB	New Orleans	8/29/06			Sacramento Imx	10/7/11	11/11
Alamo	Fort Lauderdale	1/18/08	12/11		Poitiers Imax	2/1/11	1/31/12		Seattle PSC 2	10/7/11	11/11
ALBT	San Antonio 2D				Richmond SMV	9/10/11	1/31/12		Sydney WBS	10/6/11	11/11
AlienAdv	Mobile	10/1/11	1/12	Hubble3D	Fort Worth	5/28/11	10/11		Taipei Mir	10/7/11	11/11
Alps	Glasgow	1/1/11	12/31/11		Pittsburgh CSC	9/22/10	12/11		Tempe Har	10/7/11	11/11
Amazon	Hastings	2/2/11	10/9/11	JIAC	Guayaquil	3/1/11	2/28/12		West Nyack Imx	10/7/11	11/11
	Hartberg	12/1/10	12/31/11		Omaha Zoo	8/1/11	1/31/12		Boston MOS	6/17/11	12/11
Animalop	Saint Paul SMM	9/23/11	2/16/12	JTM	Spokane RP	7/1/11	6/30/12	Rescue	Charlotte DP	6/17/11	12/17/11
	Calgary TWS	10/31/09	10/11		Melbourne MV	8/23/11	1/1/12		Chicago Imx	8/20/11	1/26/12
	Detroit SC	3/18/09	3/12		West Nyack Imx	8/31/11	11/27/11		Dayton	6/17/11	6/12
	Orlando SC	5/15/11	5/15/12	LivingSe	Hartberg	12/1/10	12/31/11		Dearborn	10/1/11	10/12
	Pittsburgh CSC	1/1/10	1/2/12	LOF	Berlin CS	5/18/11	5/18/12		Galveston	8/13/11	3/1/12
	Tijuana	7/1/10	7/12		Chantilly	6/11/10	6/9/12		Gatineau	6/18/11	12/24/11
Arabia3D	Al Khobar	6/23/11	6/22/12		Corpus Christi	3/1/11	3/1/12		Hutchinson	6/17/11	12/17/11
	Hague	6/15/11	2/13/12		Dearborn	10/13/10	10/11		Lehi	9/16/11	4/30/12
	Jakarta	4/20/11	10/19/11		Dongguan STM	1/1/11	1/1/12		Montreal SC	6/24/11	12/24/11
	Los Angeles CSC	5/27/11	6/3/12		Hampton VASC	10/15/10			Quebec	9/9/11	3/6/12
	Myrtle Beach DCI	2/11/11	12/11		Hartford CSC	7/8/10	6/30/12		Saint Augustine	9/30/11	9/30/12
	Orlando SC	8/20/11	9/15/12		Hong Kong SM	5/1/11	10/31/11		Saint Louis SC	7/1/11	3/12
	Regina	10/7/11	4/6/12		Huntsville USSRC	3/7/11	3/7/12		Singapore DC	8/1/11	11/1/11
	Spokane RP	9/9/11	3/31/12		Katowice CC	9/15/11	9/15/12		Tampa MOSI	8/12/11	2/5/12
	Tampa MOSI	10/27/10	10/11		Krakow CC	9/15/11	9/15/12		Victoria DCI	6/17/11	12/25/11
	Victoria DCI	1/21/11	1/12		Kuwait SCK	11/16/10	10/30/11	Rheged	Penrith	7/1/00	
	Washington MNMH	2/18/11	10/11		Lodz CC	9/15/11	9/15/12	RME	Chicago MSI	10/7/11	9/12
Bears	Lubbock	9/23/11	3/31/12		Lucerne	7/8/10	1/11/11		Cincinnati MC	10/1/4/11	9/12
BTBW	Norwalk	4/8/11	1/12/12		McMinnville	7/7/10	6/18/12		Gatineau	9/30/11	9/12
	Raleigh	4/8/11			Memphis Pink	3/9/11	11/11/11		Seattle PSC 2	10/1/4/11	9/12
Bugs	Hartford CSC	6/25/11	3/12		Poznan CC	9/15/11	9/15/12		Toronto OSC	10/1/11	9/12
	Toronto OP	5/21/11	4/12		Sacramento Imx	8/19/11	12/1/11	SammyAdv	Copenhagen	12/3/10	12/2/11
Contagio	Atlantic City	9/9/11	10/11		Saint Augustine	9/30/11	9/30/12		Paris Geo	12/12/10	12/11/11
	Chicago Imx	9/9/11	10/11		San Antonio 3D	3/16/11	3/1/12	SeaRex	Amneville	2/23/11	12/11
	Hampton VASC	9/9/11	10/11		Seoul 63	9/1/11	5/19/12		Apple Valley Imx	9/9/11	6/30/12
	Raleigh	9/9/11	10/6/11		Sinsheim	4/7/11	4/14/12		Batavia GQT	10/1/4/11	6/30/12
	Reading JF	9/9/11	10/11		Spokane RP	5/13/11	11/27/11		Birmingham UK I	4/13/11	12/11
	Salt Lake City Clark	9/9/11	10/11		Sudbury	10/3/11	4/4/12		Bogota Mal	2/1/11	12/31/11
	Tempe Har	9/9/11	10/11		Warsaw CC	9/15/11	9/15/12		Boston NEA	5/28/10	12/31/11
	West Nyack Imx	9/9/11	10/11		Washington NASM	6/11/10	6/8/12		Bristol	4/8/11	12/11
CRA	Bogota Mal	8/1/11	12/31/11	LOLL	Loch Lomond	7/24/02			Bucharest CC	9/16/11	12/31/11
	Boston MOS	6/1/11	12/11	MOF	Chandigarh	11/1/11	12/11		Budapest CC	9/22/11	12/31/11
	Dearborn	4/13/11	11/11		Pensacola NAM	11/8/96			Cathedral City	10/1/4/11	6/30/12
	Hartberg	12/1/10	12/31/11	MOTGL	Batavia GQT	1/14/11	1/13/12		Copenhagen	2/11/11	12/11
	Norwalk	9/6/11	1/12/12		Branson	3/17/11	12/31/11		Dallas MNS	5/26/11	12/31/11
	Parker	8/6/11	1/6/12		Cincinnati MC	7/14/10	7/2/12		Fort Lauderdale	9/5/11	6/30/12
	Philadelphia FI	9/6/11	9/5/12		Denver MNS	6/6/11	6/30/12		Galveston	5/28/11	12/31/11
D&W3D	Barcelona	12/16/09	12/31/11		Dickson City GE	2/1/11	1/31/12		Garza Garcia	12/2/10	12/31/11
	Boston NEA	1/1/11	12/31/11		Grand Rapids Cel	5/6/11	4/1/12		Hartberg	7/1/11	12/31/11
	Bristol	10/23/09	12/31/11		Noblesville GQT	2/23/11	1/13/12		Hartford CSC	12/18/10	12/11
	Copenhagen	4/3/09	12/11		Portage GQT	2/16/11	1/13/12		Hong Kong SM	9/1/11	6/30/12
	Galveston	1/1/11	12/31/11		Rochester MSC	4/17/10	3/12		Houston MNS	1/7/11	12/11
	Hastings	6/16/11	12/31/11		Simpsonville GE	2/1/11	1/31/12		Huntsville USSRC	3/25/11	12/31/11
	Kuwait SCK	6/16/11	12/31/11		Syracuse	7/2/11	7/1/12		Indianapolis Imx	2/11/11	12/11
	Madrid	12/15/09			Taipei AM	7/20/11	6/30/12		Katowice CC	4/27/11	12/31/11
	Melbourne MV	1/1/11	12/31/11	MOTN	Athens Eug	5/2/11			Krakow CC	4/27/11	12/31/11
	Paris Geo	1/1/11	12/31/11		Lucknow	7/3/11	1/2/12		Kuwait SCK	2/18/11	12/11
	Toluca MCIM	2/5/11	12/11		Valencia Spn	1/1/11	12/31/11		Lehi	5/28/10	12/31/11
DIA	Hartberg	12/1/10	12/31/11	MTTM	Bogota Mal	3/1/11	2/12		Lodz CC	2/11/11	12/11
DinoAliv	Detroit SC	2/1/11	1/31/12		Kuwait SCK	6/19/11	2/29/12		Lodz CC	4/27/11	12/31/11
	Galveston	6/8/11	12/11		Saint Louis SC	10/29/09	6/12		Lucerne	9/15/11	12/31/11
	Lehi	6/1/11	5/31/12	Mummies	Dallas MNS	3/23/11	12/11		Mexico City Pap	2/4/11	12/11
	Melbourne MV	1/6/10	10/11		Melbourne MV	2/1/11	11/30/11		New York AMNH	1/11/11	12/11
	Parker	5/1/11	10/31/11		Penrith	9/1/10	12/31/11		Noblesville GQT	10/1/4/11	6/30/12
	Regina	11/19/10	10/11		Rochester MSC	4/11/11	4/8/12		Paris Geo	2/1/11	12/11
	Toluca MCIM	4/15/11	10/15/11	ND	New Delhi ICC				Portage GQT	10/1/4/11	6/30/12
	Vancouver TWS	7/30/11	7/31/12	Niagara	Niagara Can DCI	7/1/86			Portland OMSI	1/5/11	12/11
Dolph3D	San Diego RHF	7/8/11	12/11		Niagara NY DCI	5/1/07			Poznan CC	4/27/11	12/31/11
Dolphins	Dallas MNS	6/10/11	3/12/12	Ozarks	Branson	11/10	12/11		Prague CC	2/1/11	12/31/11
	Hague	10/1/4/11	11/20/11	PIB	Chicago Imx	10/28/11	11/11		Prague CC I	2/17/11	12/11
	Lucknow	5/15/10	11/11		Hampton VASC	10/28/11	11/11		Richmond SMV	4/6/11	12/31/11
	Phoenix ASC	9/10/11	2/2/12		Natick JF	10/28/11	11/11		Saint Louis SC	1/14/11	
	Spokane RP	7/1/11	6/30/12		Quebec	10/28/11	11/11		Salt Lake City Clark	7/27/11	12/31/11
	Sudbury	7/15/11	6/30/12		Raleigh	10/28/11	11/11		San Antonio 3D	2/18/11	12/11
Everest	Alamogordo	10/10/11	4/30/12		Reading JF	10/28/11	11/11		Taipei AM	10/10/11	6/30/12
	Hartberg	12/1/10	12/31/11		Sacramento Imx	10/28/11	11/11		Tallahassee CLC	10/1/10	12/11
FightPil	Chantilly	12/10/04	7/12		Saint Augustine	10/28/11	11/11		Toyoashi	9/1/11	12/31/11
	Corpus Christi	2/3/05	7/12		Salt Lake City Clark	10/28/11	11/11		Victoria DCI	9/2/11	6/30/12
	Dayton	12/3/04	7/12		Tempe Har	10/28/11	11/11		Warsaw CC	4/27/11	12/31/11
	McMinnville	3/21/07	7/12		West Nyack Imx	10/28/11	11/11		Zion	5/28/10	12/31/11
	Pensacola NAM	6/8/11	7/12	Pulse	Oulu	2/1/11	1/31/12		Boston NEA	4/8/11	12/31/11
FMTTM	Glasgow	5/16/09	5/31/12	RATW	Lucerne	1/1/10	12/11	Sharks3D	Budapest CC	1/2/11	12/31/11
	Jackson MS	2/15/11	2/14/12	RealStee	Apple Valley Imx	10/7/11	11/11		Davenport Put	8/26/11	12/31/11
	Kaohsiung	7/1/11	2/28/12		Austin TSHM	10/7/11	11/11		Garden City	1/21/11	12/11
	Speyer Imax	12/18/08	11/11		Bogota PA	10/7/11	11/11		Hartberg	4/22/10	12/11
	Taipei AM	9/6/10	10/11		Chicago Imx	10/7/11	11/11		Louisville SC	3/18/11	12/11
	Tianjin STM	4/1/11	3/31/12		Fort Lauderdale	10/7/11	11/11		Lucerne	1/1/11	12/31/11
FON	Raleigh	9/11	12/11		Glasgow	10/1/4/11	11/11		Myrtle Beach DCI	1/1/11	12/31/11
FSOS	Shari				Guayaquil	10/7/11	11/11		Singapore SC	6/16/11	12/31/11
GC	Grand Canyon DCI	11/1/99	12/11		Hampton VASC	10/7/11	11/11		Virginia Beach AMSC	1/1/11	12/31/11
GCA	Myrtle Beach DCI	9/7/11	3/7/12		London BFI	10/1/4/11	11/11	SOSPI	La Coruna	10/25/10	10/24/11
	Spokane RP	7/1/11	6/30/12		Melbourne MV	10/6/11	11/11	SU	Chongqing STM	12/20/10	12/19/11
GP	Washington MNMH	11/12/10	1/12		Natick JF	10/7/11	11/11	SupeSpee	Hastings	4/6/11	10/9/11
	Hague	6/27/11	10/30/11		Philadelphia FI	10/7/11	11/11	TA	Atlanta FMNH	4/6/11	12/11
	Mumbai	8/1/11	3/1/12		Port of Spain	10/1/4/11	11/11		Austin TSHM	3/18/11	12/11
HauCast	Berlin CS I	4/5/01			Raleigh	10/7/11	11/11		Birmingham AL	3/23/11	12/11
HCBTD	San Simeon DCI	8/17/96			Reading JF	10/7/11	11/11		Boston MOS	3/18/11	12/11
HeartSon	Dollywood	3/31/10	12/31/11								

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
	Branson	3/18/11	12/11		Columbus COSI	3/10/11	11/13/11	WATE	Katoomba	6/1/97	
	Charlotte DP	3/18/11	12/11		Dongguan STM	3/1/11	2/12	WildOcea	Baltimore MSC	6/1/11	7/31/12
	Chicago MSI	3/18/11	12/11		Edmonton TWS	2/9/11	10/11		Des Moines	1/19/11	1/12
	Cincinnati MC	3/30/11	12/11		Fort Lauderdale	2/11/11	3/10/12		Fort Worth	4/22/11	12/31/11
	Cleveland	3/18/11	12/11		Jersey City	7/1/11	1/31/12		Galveston	6/17/09	12/11
	Columbus GA	3/30/11	12/11		Kaohsiung	7/1/11	12/31/11		London SM	10/27/10	11/1/11
	Des Moines	3/23/11	12/11		Kenner	9/1/11	9/1/12		Regina	2/15/11	10/11
	Fort Worth	3/23/11	12/11		Krasnodar	8/17/11	8/17/12		Sudbury	5/1/11	4/30/12
	Garden City	4/1/11	12/11		Leon Exp	3/1/11	12/1/11	WS3D	La Coruna	10/25/10	10/24/11
	Hague	3/18/11	12/31/11		Memphis Pink	6/25/11	3/2/12	WTTR3D	Columbus COSI	6/1/11	5/31/12
	Hutchinson	3/23/11	12/11		Moscow BD KS	8/17/11	8/17/12		Lehi	10/1/10	12/31/11
	Jersey City	3/18/11	12/11		Moscow DL KS	8/17/11	8/17/12	ZionCany	Zion	7/1/08	
	Lubbock	3/18/11	12/11		Moscow Kar	8/17/11	8/17/12				
	Milwaukee	3/23/11	12/11		Moscow Khi KS	8/17/11	8/17/12				
	New York AMNH	7/4/11	1/8/12		Novosibirsk CP	8/17/11	8/17/12				
	Omaha Zoo	6/1/11	5/31/12		Paris Geo	8/31/10	10/31/11				
	Philadelphia FI	3/18/11	12/11		Penrith	7/23/11	1/23/12				
	Pittsburgh CSC	3/25/11	12/11		Portland OMSI	5/3/11	5/3/12				
	Portland OMSI	6/15/11	12/31/11		Quebec	1/21/11	1/22/12				
	Saint Louis SC	3/23/11	12/11		Raleigh	2/2/11	11/30/11				
	San Diego RHF	3/18/11	12/11		Saint Augustine	1/25/12					
	Shreveport	7/1/11	7/1/12		Saint Petersburg Kar	8/17/11	8/17/12				
	Tampa MOSI	3/18/11	12/11		Saint Petersburg KS	8/17/11	8/17/12				
	Toronto OSC	3/25/11	12/11		Saratov CP	8/17/11	8/17/12				
	Washington NASM	6/1/11	6/1/12		Seoul 63	6/1/11	6/1/12				
ToFly	Washington NASM	7/1/76			Shakopee	5/14/11	11/14/11				
UWT3D	Albuquerque NMMM	6/3/11	3/8/12		Ufa CP	8/17/11	8/17/12				
	Amneville	7/1/11	7/1/12		Voronezh CP	8/17/11	8/17/12				
	Beijing CSTM 3D	10/15/10	10/11		Winnipeg PP	7/1/11	12/30/11				
	Berlin CS I	6/3/10	5/12		Yekaterinburg CP	8/17/11	8/17/12				
	Chattanooga TA	10/27/10	10/11	VOTDS	Baton Rouge LASM	3/1/11	3/1/12				
	Chongqing STM	10/20/11	11/20/12	Vulcania	Vulcania	2/22/02					

October 2011 by Theater

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Al Khobar	Arabia3D	6/23/11	6/22/12	Davenport Put	Sharks3D	8/26/11	12/31/11	Katoomba	WATE	6/1/97	
Alamogordo	Everest	10/10/11	4/30/12	FightPil	LOF	12/3/04	7/12	Katowice CC	LOF	9/15/11	9/15/12
Albuquerque NMMM	UWT3D	6/3/11	3/8/12	Rescue	CRA	6/17/11	6/12	SeaRex	SeaRex	4/27/11	12/31/11
Amneville	SeaRex	2/23/11	12/11	Dearborn	CRA	4/13/11	11/11	Kenner	UWT3D	9/1/11	9/1/12
Apple Valley Imx	UWT3D	7/1/11	7/1/12		LOF	10/13/10	10/11	Krakow CC	LOF	9/15/11	9/15/12
	RealStee	10/7/11	1/1/11		Rescue	10/1/11	10/12	SeaRex	SeaRex	4/27/11	12/31/11
Athens Eug	SeaRex	9/9/11	6/30/12	Denver MNS	MOTGL	6/6/11	6/30/12	Krasnodar	UWT3D	8/17/11	8/17/12
Atlanta FMNH	MOTN	5/3/11	5/2/12	Des Moines	TA	3/23/11	12/11	Kuwait SCK	D&W3D	6/16/11	12/31/11
Atlantic City	TA	4/6/11	12/11		WildOcea	1/19/11	1/10/12		LOF	11/16/10	10/30/11
	Contagio	9/9/11	10/11	Detroit SC	Animalop	3/18/09	3/12		MTTM	6/19/11	2/29/12
	RealStee	10/7/11	1/1/11		DinoAliv	2/1/11	1/31/12		SeaRex	2/18/11	12/11
Austin TSHM	RealStee	10/7/11	1/1/11	Dickson City GE	MOTGL	2/1/11	1/31/12	La Coruna	SOSPI	10/25/10	10/24/11
	TA	3/18/11	12/11	Dollywood	HearSon	3/31/10	12/31/11		WS3D	10/25/10	10/24/11
Baltimore MSC	WildOcea	6/1/11	7/31/12	Dongguan STM	LOF	1/1/11	1/1/12	Lehi	DinoAliv	6/1/11	5/31/12
Barcelona	D&W3D	12/16/09	12/31/11		UWT3D	3/1/11	2/12		Rescue	9/16/11	4/30/12
Batavia GQT	MOTGL	1/14/11	1/13/12	Edmonton TWS	UWT3D	2/9/11	10/11		SeaRex	5/28/10	12/31/11
	SeaRex	10/14/11	6/30/12	Fort Lauderdale	AfricAdv	1/18/08	12/11		WTR3D	10/1/10	12/31/11
Baton Rouge LASM	VOTDS	3/1/11	3/1/12		RealStee	10/7/11	1/1/11	Leon Exp	UWT3D	3/1/11	12/1/11
Beijing CSTM 3D	UWT3D	10/15/10	10/11		SeaRex	9/5/11	6/30/12	Loch Lomond	LOLL	7/24/02	
Berlin CS	AfricAdv	5/18/11	4/30/12	Fort Worth	UWT3D	2/11/11	3/10/12	Lodz CC	LOF	9/15/11	9/15/12
	LOF	5/18/11	5/18/12		Hubble3D	5/28/11	10/11		SeaRex	2/11/11	12/11
Berlin CS I	HaunCast	4/5/01			TA	3/23/11	12/11		SeaRex	4/27/11	12/31/11
	UWT3D	6/3/10	5/12	Galveston	WildOcea	4/22/11	12/31/11	London BFI	RealStee	10/14/11	1/1/11
Birmingham AL	TA	3/23/11	12/11		D&W3D	1/1/11	12/31/11	London SM	WildOcea	10/27/10	11/1/11
Birmingham UK I	SeaRex	4/13/11	12/11		DinoAliv	6/8/11	12/11	Los Angeles CSC	Arabia3D	5/27/11	6/3/12
Bogota Mal	CRA	8/1/11	12/31/11		Rescue	8/13/11	3/1/12	Louisville SC	Sharks3D	3/18/11	12/11
	MTTM	3/1/11	2/12		SeaRex	5/28/11	12/31/11	Lubbock	Bears	9/23/11	3/31/12
	SeaRex	2/1/11	12/31/11		WildOcea	6/17/09	12/11		TA	3/18/11	12/11
Bogota PA	RealStee	10/7/11	1/1/11	Garden City	Sharks3D	1/21/11	12/11	Lucerne	LOF	7/8/10	1/11/11
Boston MOS	CRA	6/1/11	12/11		TA	4/1/11	12/11		RATW	1/1/10	12/11
	Rescue	6/17/11	12/11	Garza Garcia	SeaRex	12/2/10	12/31/11		SeaRex	9/15/11	12/31/11
	TA	3/18/11	12/11	Gatineau	Rescue	6/18/11	12/24/11		Sharks3D	1/1/11	12/31/11
Boston NEA	D&W3D	1/1/11	12/31/11	Glasgow	RME	9/30/11	9/12	Lucknow	Dolphins	5/15/10	1/1/11
	SeaRex	5/28/10	12/31/11		AlienAdv	1/1/11	12/31/11		MOTN	7/3/11	1/2/12
	Sharks3D	4/8/11	12/31/11		FMTTM	6/6/09	5/31/12	Madrid	D&W3D	12/16/09	12/31/11
Branson	MOTGL	3/17/11	12/31/11		RealStee	10/14/11	1/1/11	McMinnville	FightPil	3/21/07	7/12
	Ozarks	1/9/3	12/11	Grand Canyon DCI	GC	11/1/09	12/11		LOF	7/7/10	6/18/12
	TA	3/18/11	12/11	Grand Rapids Cel	MOTGL	5/6/11	4/1/12	Melbourne MV	D&W3D	1/1/11	12/31/11
Bristol	D&W3D	10/23/09	12/31/11	Guayaquil	JAC	3/1/11	2/28/12		DinoAliv	1/6/10	10/11
	SeaRex	4/8/11	12/11		RealStee	10/7/11	1/1/11		JTM	8/23/11	1/1/12
	Sharks3D	1/1/11	12/31/11	Hague	Arabia3D	6/15/11	2/13/12		Mummies	2/1/11	11/30/11
Bucharest CC	SeaRex	9/16/11	12/31/11		Dolphins	10/14/11	11/20/11		RealStee	10/6/11	1/1/11
Budapest CC	SeaRex	9/22/11	12/31/11		GP	6/27/11	10/30/11	Memphis Pink	LOF	3/9/11	11/1/11
	Sharks3D	4/27/11	12/31/11		TA	3/18/11	12/31/11		UWT3D	6/25/11	3/2/12
Calgary TWS	Animalop	10/31/09	10/11	Hampton VASC	Contagio	9/9/11	10/11	Mexico City Pap	SeaRex	2/4/11	12/11
Cathedral City	SeaRex	10/14/11	6/30/12		LOF	10/15/10		Milwaukee	TA	3/23/11	12/11
Chandigarh	MOF	5/1/10	12/11		PIB	10/28/11	1/1/11	Mobile	ALBT	10/1/11	1/12
Chantilly	FightPil	12/10/04	7/12	Hartberg	RealStee	10/7/11	1/1/11	Montreal SC	Rescue	6/24/11	12/24/11
	LOF	6/11/10	6/9/12		Amazon	12/1/10	12/31/11	Moscow BD KS	UWT3D	8/17/11	8/17/12
Charlotte DP	Rescue	6/17/11	12/17/11		CRA	12/1/10	12/31/11	Moscow DL KS	UWT3D	8/17/11	8/17/12
	TA	3/18/11	12/11		DIA	12/1/10	12/31/11	Moscow Kar	UWT3D	8/17/11	8/17/12
Chattanooga TA	UWT3D	10/27/10	10/11		Everest	12/1/10	12/31/11	Moscow Khi KS	UWT3D	8/17/11	8/17/12
Chicago Imx	Contagio	9/9/11	10/11		LivingSe	12/1/10	12/31/11	Mumbai	GP	8/1/11	3/1/12
	PIB	10/28/11	1/1/11		SeaRex	7/1/11	12/31/11	Myrtle Beach DCI	Arabia3D	2/11/11	12/11
	RealStee	10/7/11	1/1/11	Hartford CSC	Sharks3D	4/22/10	12/11		GCA	9/7/11	3/7/12
	Rescue	8/20/11	1/26/12		Bugs	6/25/11	3/12		Sharks3D	1/1/11	12/31/11
Chicago MSI	RME	10/7/11	9/12		LOF	7/8/10	6/30/12	Natick JF	PIB	10/28/11	1/1/11
	TA	3/18/11	12/11		SeaRex	12/18/10	12/11		RealStee	10/7/11	1/1/11
Chongqing STM	SU	12/20/10	12/19/11	Hastings	Alps	2/2/11	10/9/11	New Delhi ICC	ND		
	UWT3D	10/20/11	11/20/12		D&W3D	6/16/11	12/31/11	New Orleans	HOTB	8/29/06	
Cincinnati MC	MOTGL	7/14/10	7/2/12		SuperSpee	4/6/11	10/9/11	New York AMNH	SeaRex	1/11/11	12/11
	RME	10/14/11	9/12	Hong Kong SM	LOF	5/1/11	10/31/11		TA	7/4/11	1/8/12
	TA	3/30/11	12/11		SeaRex	9/1/11	6/30/12	Niagara Can DCI	Niagara	7/1/86	
Cleveland	TA	3/18/11	12/11	Houston MNS	SeaRex	1/7/11	12/11	Niagara NY DCI	Niagara	5/1/07	
Columbus COSI	UWT3D	3/10/11	11/13/11	Huntsville USSRC	LOF	3/7/11	3/7/12	Noblesville GQT	MOTGL	2/23/11	1/13/12
	WTR3D	6/1/11	5/31/12		SeaRex	3/25/11	12/31/11		SeaRex	10/14/11	6/30/12
Columbus GA	TA	3/30/11	12/11	Hutchinson	Rescue	6/17/11	12/17/11	Norwalk	BTBW	4/8/11	1/12/12
Copenhagen	D&W3D	4/3/09	12/11		TA	3/23/11	12/11		CRA	9/6/11	1/12/12
	SammyAdv	12/3/10	12/2/11	Indianapolis Imx	SeaRex	2/11/11	12/11	Novosibirsk CP	UWT3D	8/17/11	8/17/12
	SeaRex	2/11/11	12/11	Jackson MS	FMTTM	2/15/11	2/14/12	Omaha Zoo	JAC	8/1/11	1/31/12
Corpus Christi	FightPil	2/3/05	7/12	Jakarta	Arabia3D	4/20/11	10/19/11		TA	6/1/11	5/31/12
	LOF	3/4/11	3/12/12	Jersey City	TA	3/18/11	12/11	Orlando SC	Animalop	5/15/12	5/15/12
	Dolphins	6/10/11	3/12/12		UWT3D	7/1/11	1/31/12		Arabia3D	8/20/11	9/15/12
Dallas MNS	Mummies	3/23/11	12/11	Kaohsiung	FMTTM	7/1/11	2/28/12		Pulse	2/1/11	1/31/12
	SeaRex	5/26/11	12/31/11		UWT3D	7/1/11	12/31/11	Oulu	D&W3D	1/1/11	12/31/11
								Paris Geo			

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Parker	SammyAdv	12/12/10	12/11/11	Saint Louis SC	Rescue	9/30/11	9/30/12	Tianjin STM	FMTTM	4/1/11	3/31/12
	SeaRex	2/1/11	12/11		UWT3D	2/2/11	1/25/12		Animalop	7/1/10	7/12
	UWT3D	8/31/10	10/31/11		MTTM	10/29/09	6/12		D&W3D	2/5/11	12/11
	CRA	8/6/11	1/6/12		Rescue	7/1/11	3/12	Toronto OP	DinoAliv	4/15/11	10/15/11
Penrith	DinoAliv	5/1/11	10/31/11	Saint Paul SMM	SeaRex	1/14/11			Bugs	5/21/11	4/12
	Mummies	9/1/10	12/31/11		TA	3/23/11	12/11		RME	10/1/11	9/12
Pensacola NAM	Rheged	7/1/00			Amazon	9/23/11	2/16/12		TA	3/25/11	12/11
	UWT3D	7/23/11	1/23/12		UWT3D	8/17/11	8/17/12	Toyohashi	SeaRex	9/1/11	12/31/11
	FightPil	6/8/11	7/12	Saint Petersburg Kar	UWT3D	8/17/11	8/17/12		Ufa CP	8/17/11	8/17/12
	MOF	11/8/96			Contagio	9/9/11	10/11	Valencia Spn	MOTN	1/1/11	12/31/11
Philadelphia FI	CRA	9/6/11	9/5/12		PIB	10/28/11	11/11		DinoAliv	7/30/11	7/31/12
	RealStee	10/7/11	11/11	San Antonio 2D	SeaRex	7/27/11	12/31/11		Arabia3D	1/21/11	1/12
	TA	3/18/11	12/11		Alamo			Virginia Beach AMSC	Rescue	6/17/11	12/25/11
	Dolphins	9/10/11	2/2/12		LOF	3/16/11	3/1/12		SeaRex	9/2/11	6/30/12
Phoenix ASC	Animalop	1/1/10	1/2/12	San Antonio 3D	SeaRex	2/18/11	12/11		Sharks3D	1/1/11	12/31/11
	Hubble3D	9/22/10	12/11		Dolph3D	7/8/11	12/11	Voronezh CP	UWT3D	8/17/11	8/17/12
	TA	3/25/11	12/11		TA	3/18/11	12/11		Vulcania	2/22/02	
	HOTB	2/1/11	1/31/12	San Simeon DCI	HCBTD	8/17/96		Warsaw CC	LOF	9/15/11	9/15/12
Port of Spain	RealStee	10/14/11	11/11		UWT3D	8/17/11	8/17/12		SeaRex	4/27/11	12/31/11
	MOTGL	2/16/11	1/13/12	Saratov CP	RealStee	10/7/11	11/11		LOF	6/11/10	6/8/12
	SeaRex	10/14/11	6/30/12		RME	10/14/11	9/12		TA	6/1/11	6/1/12
	SeaRex	1/5/11	12/11	Seattle PSC 2	LOF	9/1/11	5/19/12	Washington NASM	ToFly	7/1/76	
Portland OMSI	TA	6/15/11	12/31/11		UWT3D	6/1/11	6/1/12		Arabia3D	2/18/11	10/11
	UWT3D	5/3/11	5/3/12		UWT3D	5/14/11	11/14/11		GCA	11/12/10	1/12
	LOF	9/15/11	9/15/12		FSOS				Contagio	9/9/11	10/11
Poznan CC	SeaRex	4/27/11	12/31/11	Seoul 63	TA	7/1/11	7/1/12	Washington NMNH	JTM	8/31/11	11/27/11
	SeaRex	2/17/11	12/31/11		MOTGL	2/1/11	1/31/12		PIB	10/28/11	11/11
	SeaRex	2/17/11	12/11		Rescue	8/1/11	11/1/11		RealStee	10/7/11	11/11
	PIB	10/28/11	11/11	Shakopee	Sharks3D	6/16/11	12/31/11	Winnipeg PP	UWT3D	7/1/11	12/30/11
Prague CC	Rescue	9/9/11	3/6/12		LOF	4/7/11	4/14/12		UWT3D	8/17/11	8/17/12
	UWT3D	1/21/11	1/22/12		FMTTM	12/18/08	11/11		SeaRex	5/28/10	12/31/11
	BTBW	4/8/11			Arabia3D	9/9/11	3/31/12	Yekaterinburg CP	ZionCany	7/1/08	
Prague CSC	Contagio	9/9/11	10/6/11	Shari	Dolphins	7/1/11	6/30/12				
	FON	9/11	12/11		GCA	7/1/11	6/30/12				
	PIB	10/28/11	11/11		JAC	7/1/11	6/30/12				
	RealStee	10/7/11	11/11	Shreveport	LOF	5/13/11	11/27/11				
Pittsburgh CSC	UWT3D	2/2/11	11/30/11		Dolphins	7/15/11	6/30/12	Zion			
	Contagio	9/9/11	10/11		LOF	10/3/11	4/4/12				
	PIB	10/28/11	11/11		WildOcea	5/1/11	4/30/12				
	RealStee	10/7/11	11/11	Sydney WBS	RealStee	10/6/11	11/11				
Quebec	Arabia3D	10/7/11	4/6/12		MOTGL	7/2/11	7/1/12	Sudbury			
	DinoAliv	11/19/10	10/11		FMTTM	9/6/10	10/11				
	WildOcea	2/15/11	10/11		MOTGL	7/20/11	6/30/12				
	HOTB	9/10/11	1/31/12		SeaRex	10/10/11	6/30/12				
Raleigh	SeaRex	4/6/11	12/31/11	Simpsonville GE	RealStee	10/7/11	11/11	Taipei AM			
	MOTGL	4/17/10	3/12		SeaRex	10/1/10	12/11				
	Mummies	4/11/11	4/8/12		Arabia3D	10/27/10	10/11				
	LOF	8/19/11	12/1/11	Singapore DC	Rescue	8/12/11	2/5/12				
Reading JF	PIB	10/28/11	11/11		TA	3/18/11	12/11	Taipei Mir			
	RealStee	10/7/11	11/11		Contagio	9/9/11	10/11				
	Arabia3D	10/7/11	4/6/12		PIB	10/28/11	11/11				
	DinoAliv	11/19/10	10/11	Singapore SC	RealStee	10/7/11	11/11				
Regina	WildOcea	2/15/11	10/11		SeaRex	10/1/10	12/11	Tallahassee CLC			
	HOTB	9/10/11	1/31/12		Arabia3D	10/27/10	10/11				
	SeaRex	4/6/11	12/31/11		Rescue	8/12/11	2/5/12				
	MOTGL	4/17/10	3/12	Sinshiem	TA	3/18/11	12/11				
Richmond SMV	Mummies	4/11/11	4/8/12		Contagio	9/9/11	10/11	Speyer Imax			
	LOF	8/19/11	12/1/11		PIB	10/28/11	11/11				
	PIB	10/28/11	11/11		RealStee	10/7/11	11/11				
	RealStee	10/7/11	11/11	Spokane RP	SeaRex	10/10/11	6/30/12				
Saint Augustine	LOF	9/30/11	9/30/12		RealStee	10/7/11	11/11				
	PIB	10/28/11	11/11								

Key to Film Abbreviations

Film	Title	Year	Dist	Film	Title	Year	Dist
AfricaAdv	African Adventure 3D	2007	3D	nWP	RATW	2006	GSF
Alamo	Alamo: The Price of Freedom	1988		MFF	RealSteel	2011	WDP
ALBT	Australia: Land Beyond Time	2002		HMNS	Rescue	2011	3D K2
AlienAdv	Alien Adventure	1999	3D	NGD	Rheged	2000	unk
Alps	Alps: Giants of Nature, The	2007		NGD	RME	2011	SLC
Amazon	Amazon	1997		MFF	SammyAdv	2010	3D nWP
Animalop	Animalopolis	2008	3D	K2	SeaRex	2010	3D 3DED
Arabia3D	Arabia 3D	2010	3D	MFF	Sharks3D	2004	3D 3DEL
Bears	Bears	2001		PCI	SOSPI	2002	3D NGD
BTBW	Born to Be Wild	2011	3D	IMAX	SU	2002	SKF
Bugs	Bugs!	2003	3D	SKF	Supespee	1997	SLC
Contagio	Contagion	2011		WB	TA	2011	3D GSF
CRA	Coral Reef Adventure	2003		MFF	ToFly	1976	MFF
D&W3D	Dolphins & Whales 3D	2008	3D	3DEL	UWT3D	2010	3D K2
DIA	Dream is Alive, The	1985		IMAX	VOTDS	2003	SLC
DinoAliv	Dinosaurs Alive	2007	3D	GSF	Vulcania	2002	unk
Dolph3D	Dolphins 3D	dev	3D	GSF	WATE	1997	MSI
Dolphins	Dolphins	2000		MFF	WildOcea	2008	3D GSF
Everest	Everest	1998		MFF	WS3D	2005	3D NGD
FightPil	Fighter Pilot: Operation Red Flag	2004		K2	WTR3D	2010	3D GSF
FMTTM	Fly Me to the Moon	2008	3D	K2	ZionCany	1994	BFI
FON	Forces of Nature	2004		NGD			
FSOS	Four Seasons of Shiretoko	1988		unk			
GC	Grand Canyon: The Hidden Secrets	1985		NGD			
GCA	Grand Canyon Adventure	2008	3D	MFF			
GP	Greatest Places, The	1998		MFF			
HaunCast	Haunted Castle	2001	3D	NGD			
HCBTD	Hearst Castle: Building the Dream	1996		NGD			
HeartSon	HeartSong	1994		unk			
HOTB	Hurricane on the Bayou	2006		MFF			
Hubble3D	Hubble 3D	2010	3D	IMAX			
JAC	Journey into Amazing Caves	2001		MFF			
JTM	Journey to Mecca	2009		SKF			
LivingSe	Living Sea, The	1994		MFF			
LOF	Legends of Flight	2010	3D	K2			
LOLL	Legend of Loch Lomond, The	2002		SKF			
MOF	Magic of Flight, The	1997		MFF			
MOTGL	Mysteries of the Great Lakes	2008		SN			
MOTN	Mystery of the Nile	2005		MFF			
MTTM	Molecules to the Max	2009	3D	SKF			
Mummies	Mummies: Secrets of the Pharaohs	2007		GSF			
ND	Neelkanth Darshan	2005		unk			
Niagara	Niagara: Miracles, Myths, and Magic	1987		NGD			
Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993		IMAX			
PIB	Puss in Boots	2011	3D	PPC			
Pulse	Pulse: A Stomp Odyssey	2002		GSF			

October 2011 Bookings Count

#	Film	#	Film	#	Film	#	Film
47	SeaRex	5	Animalop	2	MOF	1	LivingSe
36	UWT3D	2	Niagara	1	LOLL	1	LOLL
29	TA	5	RME	2	SammyAdv	1	ND
26	LOF	4	Mummies	2	WTR3D	1	Ozarks
22	RealStee	3	GCA	1	Alamo	1	Pulse
16	Rescue	3	HOTB	1	ALBT	1	RATW
12	MOTGL	3	JAC	1	AlienAdv	1	Rheged
11	Arabia3D	3	MOTN	1	Alps	1	SOSPI
11	D&W3D	3	MTTM	1	Bears	1	SU
11	PIB	2	AfricaAdv	1	DIA	1	Supespee
11	Sharks3D	2	Amazon	1	Dolph3D	1	ToFly
8	Contagio	2	BTBW	1	FON	1	VOTDS
8	DinoAliv	2	Bugs	1	FSOS	1	Vulcania
7	CRA	2	Everest	1	GC	1	WATE
7	WildOcea	2	GP	1	HaunCast	1	WS3D
6	Dolphins	2	Hubble3D	1	HCBTD	1	ZionCany
6	FMTTM	2	JTM	1	HeartSon		

Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold>.**

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BFI 1066 Boucher Crescent Manotick, ON K4M 1B3 CANA- DA Tel: 613-692-9856 Fax: 613-692-9857 www.bigfilms.ca</p> <p>Blaze Digital Cinema Works 1771 Post Road East, #164 Westport, CT 06880 USA Tel: 203-292-5745 Fax: 203-404-4998 http://blazedigitalcinema.com/</p>	<p>Blue Man Productions 432 Lafayette St. Frnt 1 New York, NY 10003-6917 USA Tel: 212-226-6366 Fax: 212-226-6609 www.blueaman.com/</p> <p>Bob Bullock Texas State History Museum 1800 North Congress Ave. Austin, TX 78701 USA Tel: 512-936-4600 Fax: 512-475-3366 www.thestoryoftexas.com/</p> <p>California Academy of Sciences 55 Music Concourse Drive Golden Gate Park San Francisco, CA 94118 USA www.calacademy.org</p> <p>Camera Lucida Productions 89, rue Oberkampf Paris, 75011 FRANCE Tel: 33-1-49 29 51 90 www.camerLucida.fr/</p> <p>Christie, Inc. 10550 Camden Drive Cypress, CA 90630 USA Tel: 714-236-8610 Fax: 714-229-7128 www.christiedigital.com</p> <p>Cinema Group, Inc. CGI 464 S. Ranch Drive Alpine, UT 84004 USA Tel: 801-772-0860</p> <p>Cinemark Holdings, Inc. 3900 Dallas Parkway South, Suite 500 Plano, TX 75093 USA Tel: 972-665-1000 www.cinemark.com</p> <p>Cineplex Entertainment, LP 1303 Yonge St. Toronto, ON M4T 2Y9 CANADA Tel: 416-323-6600 Fax: 416-323-6677 www.cineplex.com/</p> <p>CJ CGV Co. 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Fax: +603 2381 3139
www.tgv.com.my

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Fax: 818-622-0407
www.universalstudios.com

Walt Disney Company **WDP**
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Burbank, CA 91521 USA
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Warner Bros. **WB**
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Tel: 818-954-6000
www2.warnerbros.com

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Fax: +64-4-388-9449
www.wingnutfilms.co.nz

Yes/No Productions
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Classified Ads

LOST

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tion sunglasses, left in a
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found, please contact Fred
Geiger, 850-453-2011

FOR SALE

FOR IMMEDIATE
SALE, a genuine IMAX
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Film Platter System
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Chiller
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Screen Speakers
Surround Speakers

The Owner would like to
sell this as a complete pack-
age as described above with
the exception of the screen
and frame. They would
entertain offers including
those to dismantle and
transport the system to its
new home. The Buyer may
view the system by arrange-
ment directly with the Own-
er's representative Mr. Orlin
Clements who may be con-
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tso@polynesia.com

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SHORTS

Jackson Hole winners

The Jackson Hole Wildlife Film Festival announced the winners of its 2011 film competition awards on Oct. 6. Among the winners in 23 categories were two giant-screen films: *Sea Rex 3D* from N3D Land and 3D Entertainment won the prize for Best Earth Sciences Program, and National Geographic's *Flying Monsters 3D* won for Best 3D Program.

In addition *Life: A Cosmic Story* from the California Academy of Sciences won for Best Fulldome Program, and Nat Geo's *Last Lions* won in the Best Theatrical Program, Best Editing, and Best Score categories.

The Jackson Hole festival is a biennial conference of media professionals, writers, scientists, and conservationists dedicated to producing media programs on the natural world. The winners of this year's competition were drawn from over 800 entries from 50 countries.

Symposium to feature firsts

The second annual Digital Cinema Symposium being hosted by Moody Gardens in Galveston, TX, in January, will include demonstrations of several new digital projection technologies from Barco, including a laser-powered light source, true DLP 4K resolution 3D, high frame-rate 4K material, and high bitrate 4K. The meeting will represent the first time any of these technologies has been demonstrated on a giant screen.

As was the case last January, the symposium will include a shootout between 15/70 film and digital 4K, using Moody's IMAX GT 3D projector on one side, and a Barco projector on the other, although it was not clear at press time if the laser system would be used for this demo. The digital system will be shown in both 1.9

and 1.33 aspect ratios, the latter filling the entire 60x80-foot (18x24-meter) Moody screen.

The event is being sponsored by Barco and D3D Cinema, a provider of digital theater installations for museums and other venues, which partners with Barco and Dolby 3D.



Pascal Vuong's *Sea Rex 3D* won a prize at the Jackson Hole Festival.

Real Steel has weak open

DreamWorks Pictures' *Real Steel* opened on Oct. 7 in 270 domestic IMAX theaters, where it took in \$3.2 million, or \$11,852 per screen, among the five worst reported averages among more than 60 DMR films to date. The film took in a total of \$27.3 million on 3,440 domestic screens.

Imax's president of filmed entertainment, Greg Foster, said in a press release that the film "performed quite well in IMAX, particularly for an October release." It did have a better opening weekend gross than the three previous October DMR releases to date, narrowly edging out the \$3.1 million *Where the Wild Things Are* grossed in 2009. But because of the growing number of IMAX digital screens, its per-screen was the second lowest of the four.

M:I4 opens early with DKR intro

Mission: Impossible—Ghost Protocol will open in IMAX theaters on Dec. 16, 2011, five days ahead of its release on conventional screens, the first time a domestic IMAX release has opened early. It will be preceded by a six-minute prologue from *The Dark Knight Rises*, set to open on July 20, 2012. This repeats the technique Warner Bros. used four years ago, when the opening bank robbery sequence of *The Dark Knight*, shot in 15/65, was previewed ahead of *I Am Legend*.

Directed by Brad Bird and starring Tom Cruise and Jeremy Renner, *M:I4* was originally set to open on Dec. 16, nearly two weeks before Steven Spielberg's *Adventures of Tintin*, then scheduled for Dec. 28. In late September, distributor Paramount Pictures moved both to Dec. 21, and scheduled the IMAX

opening of *M:I4* five days earlier. *Tintin* will also be released to IMAX theaters, but reportedly they will not have the option of running both, but will have to choose one.

M:I4 cinematographer Robert Elswit used IMAX 15/65 cameras for shoots in Prague and Dubai, including a widely publicized stunt with Cruise on the world's tallest building. But the production shifted to 8/65 cameras supplied by SimEx/Iwerks for the remainder of the LF shooting. About 30 minutes of the film was shot on LF film.

Even more of *Dark Knight Rises* was shot on 65mm by DP Wally Pfister, all of it with IMAX 15/65 cameras. In IMAX theaters, the LF footage in both movies will expand to fill the full height of the screen, although the difference will be most obvious in GT or SR theaters with true giant screens and 1.33:1 aspect ratios. The screens of MPX and IMAX digital theaters

(see **SHORTS** on page 18)

Photo by Toby Menstorth